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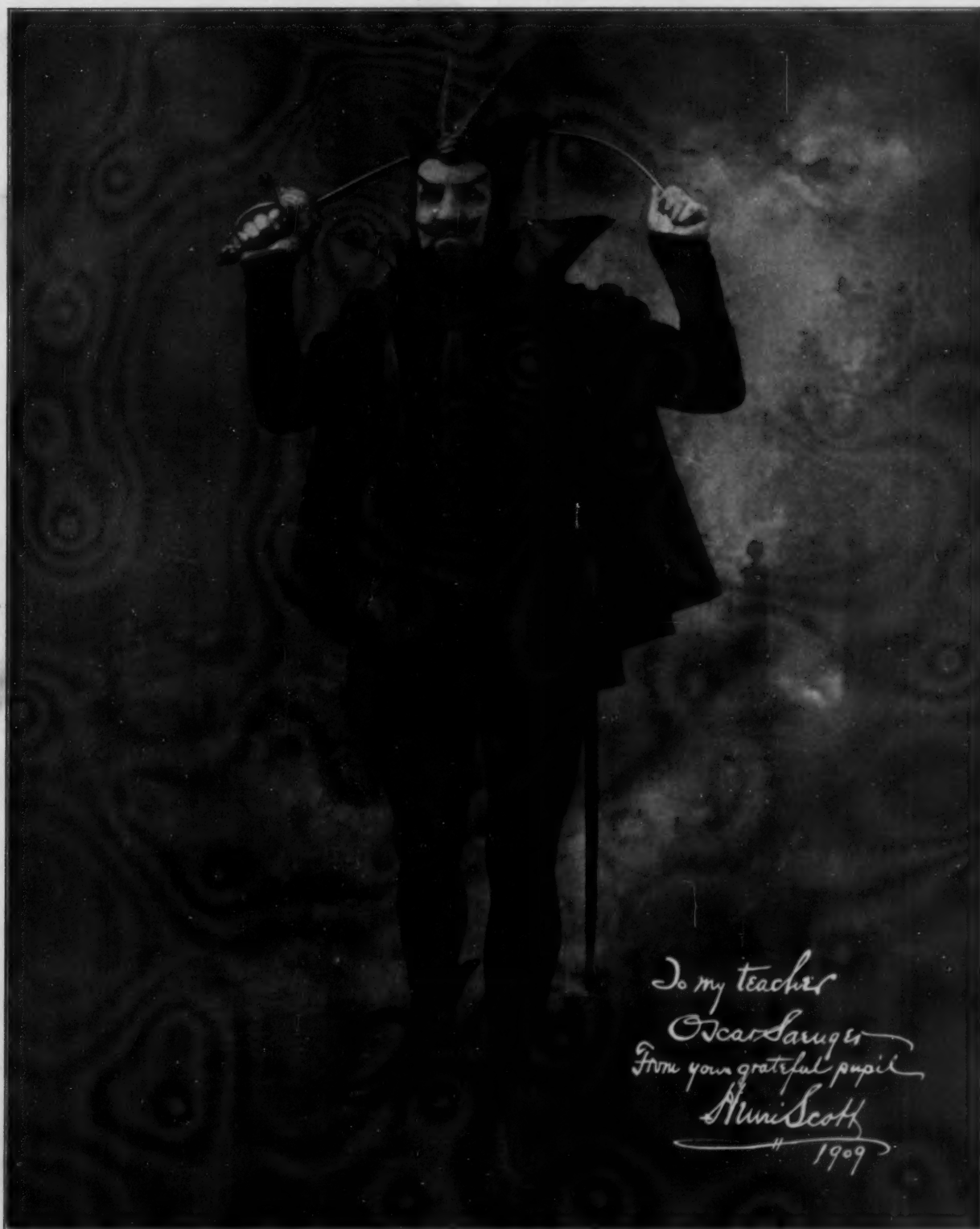
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VOL. LX.—NO. 7

NEW YORK, WEDNESDAY, FEBRUARY 16, 1910

WHOLE NO. 1560



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Oscar Saruger
From your grateful pupil
Henri Scott
1909*

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As Mephistopheles in "Faust"

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BERLIN, W., January 29, 1910.
MOTZ ST., 36.

August Enna's opera "Cleopatra" scored a big success at the Volks Oper on the 27th. This was its first performance in Germany, although it has been given in other countries. It is not a new work, but was written more than a decade ago, and was accepted for performance by the Royal Opera soon after it was finished; but it was never produced there. The libretto, which is by Einar Christiansen, is based on Rider Haggard's sensational novel, "Cleopatra," and has nothing to do with Shakespeare's Egyptian queen. It is a story of love and Egyptian politics. The old Egyptian national party in Alexandria is incensed at the power of Cleopatra, who is greatly under the influence of Rome and Greece, and the priest, Sepa, has instigated a conspiracy, with the intent to make away with the queen and put upon the throne Harmaki, the last of the Pharaohs. To Harmaki himself falls the lot of killing the queen. He is brought into her presence as an astrologer and interpreter of dreams, and Cleopatra, not knowing who he really is, looks upon him with favor and offers him a position in her court as royal astrologer. This idea is at first repugnant to Harmaki, but persuaded by Charmion, daughter of Sepa and lady-in-waiting to Cleopatra, he accepts. In his high tower, where he ostensibly studies the stars, he is visited one night by Charmion, who brings a message from the conspirators that on the next evening there is to be a banquet at the palace and that after all have withdrawn and the queen is alone, he is to go to her and reveal her future as he has read it in the stars; and while she is unsuspectingly studying his chart of the heavens, he is to stab and kill her, shortly before midnight. The conspirators will be waiting outside and at the stroke of midnight will overpower the watch and seize the palace. Harmaki, on whom the grace and charm and kindly interest of the queen has worked to dull somewhat the edge of his ambition, demurs, but reminded of his oath, promises to carry out his design. While they are talking, they suddenly hear some one approaching and, recognizing Cleopatra's voice, Charmion hastily conceals herself, dropping her veil as she runs. Harmaki acknowledges himself much honored by this visit of the queen, who says that, unable to sleep, it had occurred to her to see how he lived in his tower and to learn something from him of the stars. Discovering the veil, she twits him on his professed indifference to women; he tells her that it was dropped by one of the slaves, and to prove that its owner has no place in his thoughts, throws it out of the window to the ground. In a spirit of raillery she hands him a wreath of flowers, which had been a present from herself, and tells him to throw that out, too; this, however, he places against his heart. The queen tells him that she needs a man friend whom she can trust and after further expression of her interest and confidence in him, retires, first obtaining his promise to come to her the next night to reveal her future. Charmion, incensed by what she has seen, then comes forth from her hiding-place and accuses Harmaki of weakening in his purpose, and when he questions her right to criticise him she admits that she loves him and begs him to lift her to the throne with him. Harmaki spurns her and, mad with jealousy and intent on revenge, Charmion goes to the queen and reveals the whole plot against her. On the next evening when Harmaki is left alone with Cleopatra and unfolds his chart of the heavens, pointing out the stars with one hand while with the other he fumbles with the dagger concealed in his breast, she, aware of his design and watchful of his every movement, exerts at the same time all her woman's wiles and lures him on to a confession of the love against which he has long been struggling. But when he bends over her to claim the kiss she has promised him, she snatches instead the dagger from his bosom and reviles him as a traitor both to herself and his friends. The stroke of midnight sounds and the watch enters, bringing Sepa and the other conspirators in chains. Charmion, horrified at the ruin she has wrought, confesses having revealed the plot, and Harmaki, seeing that all is lost, thrusts the dagger, which Cleopatra had disdainfully thrown at his feet upon the entrance of the watch, into his own heart, and

falls dead. Charmion throws herself across the prostrate body and bewails her own treachery while the others silently withdraw, leaving Cleopatra to enter alone and move majestically across the background, with regal hauteur adding to the sting of the hapless girl's remorse by her scornful, taunting song of triumph. This stuff makes a fairly good operatic libretto and the music by the Danish composer has greatly enhanced it. Although not very original, it is written on broad, flowing, melodious outlines. Harmonically it is euphonious and yet modern to a great extent; the orchestral coloring is good and the impression it makes on the whole is exceedingly favorable. At any rate, it is music that is real music and carries conviction. One feels that it is written by an honest musician who composed as his heart dictated and who eschewed all pretense and all striving for effects that are not for him to attain. Enna understands both the treatment of the human voice and of the orchestra and his technical resources in both directions are ample. His orchestration sounds well and is effective; at times it sounded a trifle heavy for the voices, but on the whole the singers are well treated and do not have to force in order to be heard. Enna evidently does not believe very much in a declamatory style, for he has his singers express themselves almost entirely in real cantilena and that, with a modern orchestral background, is a real joy. The music is both lyric and dramatic. The subject offered opportunity for some very fine local coloring which the composer did not improve; on the contrary his style of making music is cosmopolitan; but it is a big style and it is the real operatic style. The performance was excellent. The orchestra acquitted itself of its difficult task in a most commendable manner. The title role was sung by Madame Frease-Green, who made a great deal out of the part both histrionically and vocally. She has a beautiful voice and a high degree of technical skill. Harmaki, which is a tenor part, was impersonated by Josef Pistori, a late acquisition of the Volks Oper, and Fräulein von Ballogk as Charmion was also very good vocally, though her acting was at times a bit awkward; while Ringer as Sepa proved to be, as usual, an intelligent artist. The applause was loud and both between the acts and at the close the composer, Director Alfieri, Conductor Schüller and chief stage manager Glesinger and the quartet of singers were called out and floral offerings were presented. It was the biggest success the Volks Oper has yet had.

Two concerts were given this week by the Munich Tonkünstler Orchestra under the leadership of Iwan Froebe. This organization was formerly known as the Kaim Orchestra and as such it attained a national reputation. Despite this fact, the attendance at the Philharmonie was very poor, which again goes to show that there are too many concerts in Berlin. It was the first visit of this famous orchestra to the Prussian capital and the attendance under normal conditions should have been good. On the first evening a classical program was rendered, consisting of Haydn's G major and C major and Beethoven's D major symphonies; while the program of the second concert was devoted chiefly to novelties. There were a symphony in G minor by Potgiesser and works by the St. Petersburg composer, Conus, and by Klose, of Heidelberg. None of them were compositions of importance. The Munich Orchestra proved to be first rate, although it is not up to the top notch of perfection represented by our two great local orchestras, the Philharmonic and the Royal. However, it must be confessed that it is superior to the Blüthner Orchestra, both in the strings and in the wind instruments. The woodwind was excellent, especially the flutes; in fact the Philharmonic has no such flutist as their first. But the strings of the Philharmonic have greater brilliancy and verve. The first violins of the Munich band were too weak against the second violins and the violas; they had the same number of second violins as first—namely, ten each. If the relationship were twelve to eight in favor of the first violins, the thematic work would have come out better. However, in point of ensemble, dynamics, tone color, intonation and technical accuracy, the visitors from the Bavarian capital did excellent work and made a very good impression. Iwan Froebe, to be sure, is not a Nikisch or a Strauss, but he is a good, straightforward, legitimate wielder of the baton, who knows how to give very acceptable interpretations and who makes his men play with a great deal of finish. Great passion he does not compass. With greater contrasts, with more light and shade and with more pronounced crescendi and diminuendo, this orchestra, with its excellent material, could give far more impressive performances. As it was, the men from Munich were very well received and it was interesting to make the acquaintance of this—one of Germany's premiere orchestras.

The greatest dramatic singer Germany has ever produced, Wilhelmine Schröder-Devrient, died fifty years ago last Wednesday—on January 26, 1860. Separated from her husband and all her friends and relatives, her death occurred at Coburg under very sad circumstances, and was

in dire contrast to the brilliant, dazzling career she had as an artist. A rival of Malibran and Henriette Sontag, she excelled both in dramatic power. For more than three decades all Europe was on its knees before her and even Beethoven, Goethe and Wagner offered her homage. According to Richard Wagner's own account, no singer, either on the operatic or concert stage, ever moved him as she did, and in creating the heroines of his great musical dramas, he ever kept her in mind. Wagner first heard



WILHELMINE
SCHRÖDER-DEVRIENT.

The greatest dramatic soprano Germany ever produced, who died fifty years ago, on January 26, 1860.

Madame Schröder-Devrient at Dresden, where she was a member of the Royal Opera from 1823 until 1847. It was in 1834 that Wagner was in the audience at a performance of Bellini's "Romeo and Juliet"; Madame Schröder-Devrient sang the part of Romeo, and although Wagner detested the opera itself, he never to his dying day forgot the impression made on him by the singer's wonderful impersonation of the role. He declared her to be a daughter of William Shakespeare and a direct descendant of the gods. In his essay entitled, "Music of the Future," he wrote that such a performance originated in him the desire to create a new kind of poetic, dramatic, musical work, which, however, he would not care to call opera. The great singer had stimulated his muse mightily. Later he heard Madame Schröder-Devrient in a work of his own; she sang in the first performance of "Rienzi." Years after her death, as late as 1872, Wagner spoke and wrote of her marvelous performance with veritable awe. Beethoven was moved in no lesser degree by her divine histrionic power; the poor man could no longer hear her sing, as he was quite deaf when she first essayed the part of Leonore in "Fidelio." That was at Vienna on November 9, 1822, and from that memorable performance dated the great and lasting success of Beethoven's opera. Prior to that time it had met with a very cool reception. When it was first suggested to the master that an eighteen year old girl should sing the taxing part of Leonore, he opposed it on the grounds that so young a person could not have the necessary dramatic power. It was in 1830 that Madame Schröder-Devrient sang for Goethe at Weimar. Of course, she had to sing something set to his own verses, and she selected Schubert's "Erl King," because of its dramatic scope. The aged poet—he was then eighty years old—had heard the piece before, but he did not approve of Schubert's musical setting of it. Madame Schröder-Devrient's rendition, however, quite took him off his feet. He took her head in both hands and kissed her on the forehead, saying, "A thousand thanks for this glorious artistic performance. I have heard this composition before, when it did not please me at all, but sung as you sing it, it appears in an entirely new light." Wilhelmine Schröder-Devrient was born at Hamburg on December 6, 1804. She was the daughter of Sophie Schröder, the famous actress. At first it was planned that she should follow in the footsteps of her mother, and she made her debut in 1819 in Vienna, appearing with much success in Racine's "Phaedra." She soon took up the study of voice, however, with Joseph Mozatti and on June 20, 1821, she made her debut at the Vienna Royal Opera, appearing as Pamina in Mozart's "Magic Flute." Her success was instantaneous. Then she toured for a time, appearing in opera at Dresden, Leipzig and Cassel. It was her great success in "Fidelio" that brought her the offer from Dresden which she accepted in 1823. During the Dresden engagement she often had leave of absence so that she was enabled to appear as "Gast" in all the leading cities of Europe. Her success in Paris in the early thirties was enormous. While the great singer's artistic career was a chain of unbroken triumphs, her home life was for the most part far from happy. Her first husband was Carl Devrient; her second, a German officer named Von Doering, a miserable wretch, who, looking upon his wife's art as simply a source of income, dragged her from place to place until she was all worn out. She was literally compelled to buy herself free from him. In her third marriage to a nobleman named Von Bock, which occurred on March 14, 1850, she at last found conjugal happiness, but her turbulent nature could not find rest and composure anywhere. She could not endure the climate of Russia, where her husband owned a large estate; then the longing to return to public life left her no peace, though her physical condition would not permit her return to the stage. So this brilliant and much favored nightingale never knew real happiness.

Helen Teschner, the young New York violinist, who made a successful debut here a few weeks ago, gave a second concert at Bechstein Hall on Saturday evening

with the assistance of George MacManus, who supported her with sympathetic accompaniments. Miss Teschner played Tartini's G minor sonata (not the "Devil's Trill," which is in the same key); the first movement from Vioti's seventeenth concerto in D minor, which had not been heard here for years; Bach's G minor sonata for violin alone; Saint-Saëns' "Havanaise" and the Wieniawski A major polonaise. Miss Teschner, whom I heard on this occasion for the first time, has a fluent, reliable technique and her readings reveal musical intelligence and a refined taste; she manipulates the bow in an energetic manner and draws a large tone from her instrument. Her cantabile playing is very commendable and her passage work was also excellent, as was shown in the Wieniawski polonaise, which requires virtuosity and brilliancy. She is unquestionably a remarkably gifted girl who has worked hard, who takes her art seriously and deserves success. She was heartily applauded by the public and was called upon to give two encores at the close of the program, an unusual tribute to a young artist.

Alberto Jonas gave a piano recital, his only one of this season, at Beethoven Hall on Wednesday evening, which was attended by a large and cultivated audience. Works by Beethoven, Chopin, Schumann and Liszt made up his program, which was both grateful and at the same time musically interesting. It is curious that Beethoven's "Appassionata" sonata is the choice of nearly every pianist appearing here in recital this season; it has been played fully twenty times this winter, and the distinguished Spanish pianist also had it on his program. He gave of it a soulful and finished reading. But he also played the two bagatelles in A major and C major, which are not so often heard, and the Chopin "Scottish Dance," which I have never heard played by any one else. He played this with remarkable elegance, grace, delicacy and technical finish, and it so pleased the audience that he was obliged to repeat it. His charming performance of the G flat major etude was also encored. In the A flat polonaise he displayed another side of his art, the heroic. It was a big, commanding performance. Admirable, too, was his rendition of the Schumann toccata, which he took at a very lively tempo, carrying it through to a finish without a break and with great ease and nonchalance. Liszt's "Consolation" and his arrangements of "Isolde's Liebestod" and Schubert's "Erl King" brought the program to a close. It was a brilliant performance of the "Erl King" and the applause was so insistent that he was called upon to give no less than four encores at the conclusion of the program. One of these, Moszkowski's etude, was perhaps the best thing he did the entire evening. Alberto Jonas combines finished execution and a beautiful tone with brilliancy and poetry. His personality is sympathetic and he invariably pleases his audiences. It is a mystery how he keeps up his technique and repertory and concert work, since he does an enormous amount of teaching.

On the Emperor's birthday, January 27, a gala performance of "Rienzi" was given at the Royal Opera, which, as I am informed, was attended by a very brilliant and distinguished audience in which the Court society figured very prominently. The overture to "Rienzi" was preceded by Wagner's "Kaisermarsch" and then the curtain rose on the second act of "Rienzi"; the entire opera would have been too long for such an occasion. "Rienzi" has been newly staged and the scenery is said to be very beautiful. The title role was sung by Berger, who has never been heard to greater advantage since he became a tenor; his voice sounded free and sympathetic and he sang with a great deal of warmth. His acting was also impressive. The other members of the cast were Putnam Griswold as Colonna, Frances Rose as Irene, Madame Goetze as Adriano and Bischoff as Orsini. Bischoff is to sing the title role of Nevin's opera "Poia," which will be brought out here in February.

The fourteenth symphony concert of the Blüthner Orchestra was conducted by Richard Hagel, of Leipzig, who

revealed himself as an orchestra leader of taste, good judgment and routine. He conducts in a very quiet, unostentatious manner; he is somewhat lacking in temperament and expressions of his readings are not very vivid for this reason, but it was good solid work. The program contained the third "Leonore" overture, Ertel's symphonic poem, "Hero and Leander" and the Brahms C minor symphony.

Arthur van Eweyk's second song recital at the Singakademie was attended by a large audience. The well known baritone was in excellent form and the warmth of his voluminous, manly voice and the nobility of his style—a style of singing essentially refined—made a very sympathetic impression. A good part of his program was given up to modern compositions, including songs by the well known Berlin accompanist, Edward Behm, and two very curious compositions by Arnold Schoenberg, who, if I mistake not, is a Viennese. Whatever may be one's view of these strange songs, they are hardly fitted for concert use and even an artist of Van Eweyk's standing and reputation will scarcely be able to make them go. The singer won very hearty applause.

Schumann's "Paradise and the Peri," a work now rarely heard, was given by the Musikalische Vereinigung, of Berlin-Wilmersdorf, under the direction of Max Wiedemann,



LEONCAVALLO.
Whose "Maja" had his premiere recently in Rome.

with the assistance of the Blüthner Orchestra and an acceptable chorus and soloists. The performance was not one of any special merit, but it was a praiseworthy effort on the part of the society to produce Schumann's well-nigh forgotten composition.

There is a society here whose purpose is to further Hebrew music, and it gave a concert with this intent at Blüthner Hall under the leadership of Albert Kellermann. Several numbers by the conductor and settings of the Psalms, mostly for chorus and soprano and tenor solo voices, by other little known Jewish composers were heard, as I am informed. The soprano was Herma Dalossy and the tenor was Wilhelm Klein, both excellent. Betty Tennenbaum, who played two pieces by Kellermann for violin and organ, made an excellent impression; this youthful Russian violinist has a large fund of temperament, a reliable technique and a warm, penetrating tone.

A new sonata for cello and violin, by Philipp Scharwenka, was given its first public performance at Scharwenka Hall by Jacques van Lier and Erna Klein. Like all of the works that come from Scharwenka's pen, it is distinguished by the novelty of its melodic invention, by interesting euphonious harmonies and by its masterly form. The novelty was very well received. The concert giver, Erna Klein, also played a number of solos, display-

ing an excellent technique, a round, full tone and superior musical judgment.

Godowsky, at his second recital on Tuesday evening, played a program not at all to the liking of the general musical public. Notwithstanding that fact, however, he was greeted by a sold-out house; this phenomenal pianist has attained such drawing power that it does not seem to matter much what he plays. His two principal numbers were the Liszt B minor and the Brahms F minor sonatas, neither of which interests the average concertgoer. The layman finds the Liszt sonata particularly tedious. However, a Godowsky can make anything interesting, and his performance of it was tremendous. Like many another, I had declared that I would never sit through it again, but Godowsky's reading fascinated me. And yet how much greater and more spontaneous was the applause that followed his exquisite rendition of the little G flat waltz by Chopin than was that which rewarded his performance of the Liszt work; the public insisted on a repetition of the waltz, but Godowsky ignored the request. After all, the public goes to concerts to be entertained and it was clear that the greater part of the listeners endured the Liszt sonata, while they keenly enjoyed Schumann and Chopin. Godowsky's reading of the "Kinderszenen," op. 15, was beautiful and poetic. He played these bits with a charming simplicity and naivety of conception that were thoroughly in keeping with their character. His lovely, luscious, round, singing tone is always a joy to the ear. His other Chopin numbers were the barcarolle, the F sharp minor mazurka and the polonaise in the same key. His success was immense, as it always is. The great pianist is to appear at the next Elite concert, when he will be associated with Willy Burmester and Julia Culp—three names that should fill the hall to its utmost capacity. He will also give a Chopin recital on March 18 in the large hall of the Philharmonie, when he will play both sonatas and a number of the great Pole's most popular works.

The Berlin Comic Opera is preparing two novelties, to wit: Lehar's "Zigeunerliebe" and Kuenneke's "Robin's Ende," for which Maximilian Moris, the chief regisseur of the Comic Opera, has written the text.

Hugo Kaun's new symphony had a triumphant success at its first performance at a recent Gewandhaus Concert under Nikisch at Leipzig. As a consequence, the work has been accepted for performance at one of the Nikisch Philharmonic concerts early next season. The Leipzig daily papers speak of the symphony in glowing terms. The composer himself considers the slow movement the best thing he has yet done for orchestra.

Professor Rudorff, who for many years has been the head piano teacher of the Royal High School for Music, celebrated his seventieth birthday last week. A big festival concert was given in honor of the occasion in the hall of the Royal High School and many attentions were showered upon him. As a personality, Rudorff does not figure very prominently in the musical life of the metropolis. He is a modest man and as he does not play in public, his name is rarely mentioned. It is not generally known that he numbers among his pupils no less an artist than Leopold Godowsky, although that great pianist studied with him only a short time; he also studied with Saint-Saëns, but he is chiefly self-taught. Bernard Stavenhagen is also one of Rudorff's pupils.

The Kaiser's birthday, January 27, was also Mozart's birthday, and this reminds me that an edition of compositions by Mozart's father, Leopold Mozart (1719-89), has just been given out by Dr. Max Seifert, of Berlin. This collection of works by the old Salzburg composer are for the first time made public. If Leopold Mozart had not been so overshadowed by his immortal son, Wolfgang, greater importance would have been attached to his own works. Father Mozart wrote among other things a number of symphonies that are full of interest; for instance, his "Sinfonia Burlesca," his military and his "Jagd" symphonies are fresh, bright and melodious and they reveal not a little originality. Very amusing are his written di-

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rections as to how the symphonies should be performed. In the symphony of the chase, for example, a note in the score says that to the tones of the orchestra should be added a number of barking dogs, and in his "Post" symphony he requires a real post-horn and also the snapping of a whip. In a piece called "Bauereihochzeit," the climax is emphasized with a pistol shot. I once heard this performed and the effect was very ludicrous. Undoubtedly, Leopold Mozart's most valuable compositions were his chamber music works; among these several divertimenti for two violins and contra-bass are noteworthy. Also his school of violin playing, written about the middle of the eighteenth century, is a very interesting book, containing some very original thoughts.

Alma Stenzel has just returned to Berlin from a tour of twenty concerts made with Joan Manen, the Spanish violinist. The tour, which lasted five weeks, took the two artists through most of the leading cities of Germany and was a most successful one. Miss Stenzel appeared on each program as soloist and her work was warmly commented on by the press and she also proved to be a great favorite with the public.

Nicoline Zedeler, the young Swedish-American violinist, has been touring for a couple of weeks in Denmark, playing with great success in Slagelse, Maribo, Malskov and Nykoping. Excellent press notices and re-engagements for next season in all these places prove the degree of popularity attained by the artist. At Slagelse she was also heard at a private musicale by a number of influential people and musical agents, who promised her engagements in the neighborhood about Slagelse on her return there. Next season Miss Zedeler will also appear in Copenhagen in a concert of her own. In a recent concert in Mozart Hall in this city, given by the Orchestra of the Technical High School, this young disciple of Theodore Spiering acted as concertmaster for this band of sixty musicians, she being the only woman among them.

ARTHUR M. ADELL.

Alberto Jonas' Success.

The following press notices on the playing of Alberto Jonas, the famous Spanish pianist, appeared in the leading Berlin dailies after his appearance at the second Elite concert there, in December:

Prof. Alberto Jonas aroused the whole audience to great enthusiasm with selections by Chopin and Rubinstein.—*Berliner Börsen Courier*, Berlin, December 9, 1909.

Alberto Jonas asserted himself as a pianist of strength and knowledge, specially in the ballade, A flat, of Chopin.—*Vossische Zeitung*, Berlin, December 9, 1909.

The Spanish pianist, Prof. Alberto Jonas, once more showed that he is a master of piano playing.—*Norddeutsche Allgemeine Zeitung*, December 10, 1909.

Alberto Jonas appeared at this concert, a pianist who, through his incredible technique, plunged the whole audience into astonishment and delight.—*Vossische Zeitung*, Berlin, December 8, 1909.

The eminent, fine, piano playing of Alberto Jonas stands in point of musical feeling on a height with his masterful technique.—*Berliner Volkszeitung*, Berlin, December 5, 1909.

The pianist, Alberto Jonas, proved himself again to be a virtuoso of the very first rank. With astounding surety and clearness does he master the greatest difficulties, all rapid passage work in octaves, etc.—*Norddeutsche Allgemeine Zeitung*, December 7, 1909.

The pianist, Alberto Jonas, played with his well-known mastery pieces by Chopin, Liszt, Moszkowski, etc.—*Neue Preussische Kreis Zeitung*, December 12, 1909.

Alexander Lambert Recovered.

Alexander Lambert, who was injured some weeks ago, in a street accident, as reported in *THE MUSICAL COURIER* at the time, has recovered almost entirely from the effects of his broken rib and dislocated shoulder, and beyond a slight stiffness in his right arm, feels no ill effects from his trying experience.

President Taft proved at the Depew reception that he is a dancing man, but Roosevelt pipes the tune.—*Exchange*.

Zimbalist's Great Success at the Leipsic Gewandhaus.

First Violinist Engaged for the New Year's Concert Since the Death of Joachim, Who for Forty Years Was Regularly the Soloist on That Day.

Appended are the criticisms of the Leipsic papers on the playing of the youthful Russian violin genius on this occasion:

Gewandhaus Concert.—After Weber's "Euryanthe" overture followed Tschalkowsky's violin concerto, which was rendered by Zimbalist, a young but already famous violinist. His playing combines in a wonderful manner masterly bowing, perfect technique, a sweet, mellow, yet manly, tone, youthful temperament and mature repose. He took the first movement in an unusual, broad tempo, but it was delightful to listen to these melodies given with such exquisite lyric quality. In the brilliant and exacting passages he was equally impressive, while in the finale he held us spellbound by his spirited individual conception and elegant virtuosity. The whole interpretation was that of a great artist. The audience expressed their high appreciation by stormy applause, to which Zimbalist responded by an

tone, particularly in the slow passages, is of an ideal beauty, enhanced by subtle and varied nuances. Immense enthusiasm prevailed at the close. To satisfy the audience the young artist had to give an encore, for which he selected a fugue by Bach (G minor sonata). He showed a deep understanding of the severe form of this composition and did ample justice to its exacting style.

We are promised in the near future a violin recital by this exceptionally gifted artist, and are looking forward with pleasure to his varied exhibition of his great individual qualities.—*Leipziger Tageblatt*, January 3, 1910.

Gewandhaus Concert.—Zimbalist aroused genuine admiration among his audience. This young artist, pupil of Leopold Auer, has at his command all the distinctive qualities of a first-class violinist. He produces a sonorous, beautiful tone and he plays with fine artistic conception and expression. His spirited performance of Tschalkowsky's violin concerto evoked a tremendous ovation, to which this brilliant successor of the greatest of violinists replied by an encore.—*Leipziger Abendzeitung*, January 3, 1910.

Madden Song-Recital.

Last Wednesday evening, at Mendelssohn Hall, George S. Madden, a New York baritone, and a member of Holy Trinity Church Choir, gave a song recital with the following program:

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Recit., The Good We Wish For (air, Thy Glorious Deeds).....Handel
Adelaide.....Beethoven
Frühlingsnacht.....Schumann
Geheimes.....Schubert
Marie.....Franz
I Am a Roamer Bold.....Mendelssohn
Piano solo, Scherzo, in C sharp.....Chopin

SONGS BY MODERN EUROPEAN COMPOSERS.

The Bells.....Debussy
The Cradle.....Faure
Dereinst, Gedanke Mein.....Grieg
Schel Menliedchen.....Reger
Allerseelen.....Strauss
Is She Not Passing Fair.....Elgar
Piano solo, Paraphrase on Themes from Eugen Onegin, Tschalkowsky-Pabst

SONGS BY AMERICAN COMPOSERS.

When You I Beheld.....Oehmler
Dawn.....DeKoven
The West Wind Croons in the Cedar Trees.....MacDowell
Through the Meadow.....MacDowell
If Dreams Came True.....Breil
Vagabond.....Breil
Since I Love.....Cadman
Cupid Armed.....Foerster

Mr. Madden disclosed an excellent style, perfect enunciation, good stage presence, and a voice of pleasing quality with abundance of tonal resonance. He gave evidence of having been a student, not only of voice culture, but of musical art, and gave an intelligent interpretation of the songs selected. His best work was done in the German lieder and in the compositions by Americans, especially those by DeKoven, Oehmler, Breil, Foerster, and Cadman, chosen from Jerome H. Remick's Library Edition of Art Songs.

Mr. Madden was fortunate in having so able an assistant as Otto L. Fischer, whose piano solos afforded much pleasure, and revealed the ripe artist, rounded musician, and competent accompanist.

Caroline Hudson Engaged by Plymouth Church.

Caroline Hudson has refused a reappointment as soprano soloist at St. Bartholomew's Church. Her work had been so thoroughly satisfactory that there seemed hardly a doubt but that she would remain, but her manager, Walter R. Anderson, arranged for the committee of the Plymouth Church, Brooklyn, to hear her sing and a proposition was made to secure her services at such a substantial increase in salary that Miss Hudson decided to accept it.



EFREM ZIMBALIST.

encore—the fugue from Bach's G minor sonata. This, as a masterpiece of execution, ranked ever higher; it was absolutely clear, beautiful and correct in style.—*Leipziger Zeitung*, January 3, 1910.

On New Year's Day the audience at the Gewandhaus Concert made the acquaintance of Zimbalist, a new violinist, who, by his marvelous playing, will soon eclipse some well-known, celebrated names, although they may never be forgotten. All present were still under the influence of the exquisitely rendered "Euryanthe" overture, by Weber, when a slim young man stepped onto the platform. There was no welcome extended to him, not a hand was raised to greet his entrance; every one remained passive and in an expectant attitude. Amid this dead silence the artist began to play Tschalkowsky's concerto, but soon indeed a tumultuous applause broke forth on all sides, and increased in volume after every movement. Zimbalist interpreted this beautiful composition as only a great musician can do, with perfect repose and surety, technically without a blemish, every passage, every note revealing sound musicianship. To him applies Schumann's saying that "virtuosity is excellent if it remains the medium for exhibiting true art." Zimbalist's eminent talent has its source in a genuine musical nature. He not only plays on his instrument, but he speaks to us through it. By his complete abandonment to the spirit of the composition, he induces his hearers to forget the many existing executive difficulties. His

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LEIPSIK, January 26, 1910.

The sixteenth Gewandhaus program, under Arthur Nikisch, has Wagner's "Huldigungsmarsch"; the Saint-Saëns C minor piano concerto, played by Raoul Pugno; four movements from Mozart's "Haffner" orchestral serenade in D major; the Schumann "Faschingsschwank" for piano solo, and the Richard Strauss "Symphonia Domestica." Whatever may be the complexion of the program, judged by its mottled list of old and new composers, the works themselves are remarkably even in class. If the Wagner march is not one of that composer's stronger works, the Mozart serenade turns up as a raging modern, especially in view of the brilliant violin solo obligato in the andante, very impressively played by Concertmaster Wollgandt. As to Strauss and Saint-Saëns, they could toss for honors on the intrinsic weight of their works here played, but Strauss would be otherwise entitled to preference on the larger size of his very successful score. The prize on the entire concert is thus left to Schumann, whose "Faschingsschwank" is very fine music. At the end of the orchestral score to the domestic symphony, Strauss wrote "Charlottenburg, December 31, 1903." He must have begun work on the opera "Salome" while the first section of the symphony was still ringing in his ears, for many of the orchestral earmarks of the later "Salome" are found here, besides very much of the spirit of the "Salome" music. But for the general unconstitutionality of laws ex post facto, and the probability that music is never any too true in portraying persons, one would be thus allowed to believe that a Salome had been around the Strauss household for a long time. There would then be a question as to whether or not Mrs. Strauss ever knew about it. However that may be, the music, both of the symphony and the opera, are generally beautiful, and that was always true, even of the opera. For corroboration, look up THE MUSICAL COURIER files of June, 1906, for Leipzig letters on the

very first hearings. For dissenting opinions, look up the newspaper reports of most of the other writers in territory "devastated" by "Salome." It was an unpardonable mistake for them to fall into so great terror of a new work by a composer so unfailingly lyric as Strauss, and as he consistently remained in the "Salome" music. The "Symphonia Domestica" has some especially beautiful music in the first section and again in the love scene of the adagio. But seven years are already sufficient to show age in parts of the composition. There are a number of dreamy, rambling episodes which would now be as well or better conceived by some of Strauss' young and gifted imitators. The supposedly weird program effects strung along through parts of the symphony are comparatively mild and harmless in the refined playing by Arthur Nikisch and this splendid orchestra. Pugno played the Saint-Saëns concerto impressively in the first section and did all that was possible to hold the other section to the rank of good music, but age tells on the concerto too. There are episodes in it none too strongly conceived. When will composers ever attain the ideal of the "one horse shay"? That would be an ideal topic for a symphonic poem, with every part as strong as all the rest.

The Leipzig City Opera is preparing the Strauss "Elektra" for performance in early February. The repertory



WANDA LANDOWSKA AND HER CLAVIER.

from January 24 showed Millöcker's "Glöckchen des Eremiten," "Mignon," "Barbier von Bagdad," and for Sun-

day, d'Albert's "Tiefland." During the same week the opera at Halle brings "Martha," "Flying Dutchman," "Versiegelt" and "Barber of Seville." Altenburg brought "Carmen" and "Barber of Seville," Weimar's "Zar und Zimmermann," "Fatinitza," "Rheingold" and "Walküre." The smaller opera at Gera only brought Halevy's "Jew-ess," dramatic and comedy works and mixed programs. Koburg brought "Daughter of the Regiment" and "Fra Diavolo," besides Mrs. Nikisch's fairy operetta of "Prinz Adolar and Tausendschönchen." The opera in Dessau was also producing the same work by Mrs. Nikisch, and "Die Meistersinger," "L'Africaine" and "Tiefland."

Among the many St. Petersburg programs of jubilee and birthday celebration for composer Cesar Cui, the one held in the small hall of the conservatory on January 19 was one of the most characteristic and complete. The Mecklenburg Quartet (Kocian, Krantz, Bornemann, Butkewitch) played the composer's C minor string quartet, op. 45. Then came a D major cantabile and an "Orientale," for cello (played by Vershilowitch); cantabile and cavatina from the violin "Suite concertante" (Achron); piano preludes in G minor, E major, G sharp minor from the "25 Preludes" (Kimont-Yantzina); four groups of solo songs, sung by as many different artists (Zsherebtzova-Andreeff, N. N. K—, N. N. Figner and C. N. Gladky); vocal quartets à capella, sung by Mmes. Zopuevy, Kavalenko and Messrs. Alexandrowitch and Filipoff. Glazounow made a brief address and many telegrams of congratulation were received by the venerable composer. The fifth symphony program under Alexander Siloti's own direction had the orchestral fantasia "Feurwerk," by I. F. Stravinsky; S. N. Vassilenky's orchestral fantasia "Witch's Flight," under the composer's direction; the Schumann cello concerto and solo pieces by Bruch and Glazounow, played by Pablo Casals; the symphony by Ernst Chausson. In Moscow Wanda Landowska played on the cembalo a recital to comprise Scarlatti's E major sonata, an A minor by Ph. E. Bach, Haydn E flat, and Mozart D major. There were also J. S. Bach's C minor fantasia and English suite, Couperin's "Les Calotins" and John Bull's "Les Bouffons." The critic, J. Engel, of the "Rusky Vedomosti," was delighted with the entire performance, and particularly pleased that the artist had taken great trouble to procure original editions of the compositions instead of following Tausig, Von Bülow, Liszt and other revisions.

The last two student programs at Leipzig Conservatory before the beginning of the annual public examinations were those of January 7 and January 14. The former had only a movement from the Beethoven B flat piano concerto, played by Frl. Block; Chopin and Schumann piano pieces, Herr Gus, and the Reinecke F sharp minor piano concerto, played by Hoefer. Both concertos had accompaniment of the student orchestra under Sitt. The

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last program had the David concertino for trombone (Frank); Grieg, sonata for piano and cello (Frl. Burstein, Herr Bottermund); "Lucia" recitative and aria (Frl. Hinz); Beethoven op. 31, D minor, sonata for piano (Frl. Asche); Sitt, A minor violin concertino (Frl. Young); Beethoven, "Appassionata Sonata" (Frl. Germani); Johann Strauss "Frühlingsstimmen" waltz for soprano (Frl. Busch); Chopin's F sharp major barcarolle and Balakireff's "Islamey" piano fantasia (Frl. Endowitzky). Among several students heard were the Russian Frl. Burstein, a highly gifted pupil of Carl Wendling. The cellist Bottermund was recently mentioned here for splendid playing in the first recital of Ethel Leginska. The other three pianists of the last Conservatory program were pupils of Teichmüller and each ranking among the best of all the many greatly talented students now studying under him. Frl. Asche, born in Paris but grown up in Leipzig, gave a remarkably vivid setting out of the Beethoven D minor sonata. The young Roumanian, Frl. Germani, possibly with more talent, gave the "Appassionata" in extreme vivacity, yet in great mood and perfect poise in the funeral march. The Russian Frl. Endowitzky was not heard, but she is said to be the most advanced student now here, with especial technical facility, bordering on the sensational. As has been sometimes remarked, there is much more pleasure hearing these gifted pupils in clear readings and beautiful mechanism than in hearing the so frequently untalented, unequipped and untaught "artists" who give their own public recitals in several of the best concert halls and under the best managers of the city. In view of this and other good work going on at the institution, one believes that at no time since the opening of Leipzig Conservatory in 1843 has there been a relatively higher standard of art practiced than that now in evidence.

Arthur Reinhold's second piano recital was only of compositions by Liszt. There were the "Chapelle de Guillaume Tell" and "Vallée d'Obermann"; the B minor sonata; the E major "Liebestraum"; the E major Paganini-Liszt etude and "Walderauschen"; the "Benediction de Dieu dans la solitude" and the "Spanish fantasia." In Reinhold's impressive playing a Liszt program is as easy to take as one by any composer. There are always mood, rhythmic motion and unlimited opportunity for trying to suggest orchestral effects. These attributes were all found in the present recital. The artist has a wide repertory of expedients in the manipulation of the pedals and his ear seems continually demanding tonal change. His two Leipzig concerts of this season have thus placed him in class with the few who are playing the works of many composers in a very high ideal for each—Beethoven, Schumann, Mozart and Liszt are those placed in permanent memory thereby. In view of his particular talent, Brahms and Chopin may lie almost as well in his hands, for, after all, Brahms is easier to interpret than Schumann.

In Else Gipsier's second recital she strengthened her former favorable position by the playing of the Schumann

fantaisie, pieces by Schubert, Schubert-Liszt, Brahms, five movements from works by W. Rebikoff, and the Grieg ballade. She can play broadly and heavily, yet she produces tone of good quality and she has a gentle fantasy when needed. Only the Schumann could be heard for this report. The Rebikoff compositions left a favorable impression among writers for the daily press.

The second annual Leipsic recital by Constantin Igumnow, of Moscow Conservatory faculty, had the Beethoven C minor sonata, op. 111, the Schumann fantasia and the Brahms F minor sonata. The artist kept to fine tonal results rather than to playing of an impressive style; nevertheless, one regretted that the evening was a too busy one to permit hearing more than the Schumann. Last year he played a Rachmaninoff sonata, which was agreeable if of none too heavy musical content. His playing now shows improvement in the quality of tone produced.

Margarethe Kolbe is a Sevcik pupil who showed decided accomplishment in a recital of a D minor concerto by Tar-



AN OLD CARICATURE OF GRIEG.

tiini, Beethoven's Kreutzer sonata, a Friedrich Hegar waltz, the Chopin-Sarasate nocturne, Novacek moto perpetuo and the Vieuxtemps D minor concerto. As yet there are more character and impulse than grace in her playing, but she will probably leave nothing to be desired after a few seasons' public playing. The audience and the newspaper men were greatly pleased with her recital.

Helene Martini, mezzo soprano, of Berlin, gave a recital to include the Handel aria from "Rodelinda," five songs by Brahms, one each by Lully, Martini (1741-1816), Paladilhe and Jacques Dalcroze, in French, and five songs by Hugo Wolf. A string quartet comprising Albert Kaspar,

Robert Bruger, Peter Fröhlich (New York) and Frederick Search (Cincinnati), accompanied very well in the aria. The piano accompaniments were played by Ella Müller (Berlin), in fine character and fullest support. The singer is one of those few heard here in a season who have come into possession of a real legato as it should be employed in the broad lyrics of the French and Italians, or as it should be employed occasionally in the lyrics of Brahms or of Hugo Wolf. Nevertheless, the third man on the usually reliable Tageblatt wrote that she couldn't sing legato and that she was disposed to force her lower tones. Here he was wrong again. He heard the correct use of the female full voice (so called chest voice), and didn't know it. His idea comes in as a leftover from what was for innumerable years the prevailing vocal law in Germany—that a woman was never to employ full voice (chest voice) in low tones. In this connection it should be stated that Germany has made and is making great progress in vocal ideals, just as its present ideals of violin playing represent revolution when compared to what they were ten to fifteen years ago. Fraulein Martini has been for some years under instruction of Georg Fergusson, with whom she remains for continued study. She has recitals booked for Berlin and Dresden.

Marie Louise Debogis, soprano, gave a recital to the fine accompaniments of Arthur Smolian, critic on the Leipziger Zeitung. Her program had a Handel aria, songs by Bach, Mozart, Schumann, Schubert, Wagner, Berlioz, Debussy and Liszt. She employed a fine voice well and sang in delightful musical quality, as a person who was really musical.

Bernice Roche Oberwinder, pianist, of Los Angeles, has been for some years with Carreño in Berlin. She has just been down to Leipzig for a debut in recital, after which she plays in Dresden and Berlin. Her program showed the Bach chromatic fantasia and fugue, the Chopin B flat minor sonata, a Sinding impromptu, a Jordan capriccio, Ernst Backer's "In der Spinnstube," Rachmaninoff's G minor prelude, Rubinstein's barcarolle, Liszt's cantique d'amour and his "St. Francis" legende. The best of the playing was that of the Bach and all of the solo pieces. There was unreprieve in the sonata, which is not easily accounted for in view of the very fluent technique and enjoyable reflection and warmth of the later playing. The artist will remain abroad for some seasons.

At an entertainment of the Leipzig Pedagogical Verein, the young pianist, Iffia Schkarovsky, of Odessa, played a Liszt "Liebestraum," an Arensky ballade and the Chopin A flat polonaise. Others appeared as amateurs, among them a Fraulein Böhm, who sang very creditably. The very young pianist will soon play the Tchaikowsky B flat minor concerto for her public examination at the Leipzig Conservatory, where she is a pupil of Carl Wendling. While on her vacation last summer she played the work with orchestra in Odessa. She shows much talent and a

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disposition to play in an imposing manner, but it will be some seasons before she is musically mature. In December her seven-year-old brother, Nissen Schkarovsky, played the Rode eighth violin concerto at a concert in Odessa and attracted much attention. An unnamed photograph of him was reproduced in THE MUSICAL COURIER last year as a sample of "Paganini timber" at Leipsic Conservatory. The little fellow was here under Hans Becker.

EUGENE E. SIMPSON.

MUNICH MUSICAL RECORD.

MUNICH, Germany, January 26, 1910.

The fifteenth Volks Symphonie concert at the Tonhalle, director Paul Prill, had Beethoven's second symphony, D major, as principal feature, followed by a piano concerto by Felix von Rath, of four tempos in one movement, played by Emmy Braun, and Hans Pfitzner's overture to Kleist's "Käthchen von Heilbronn" as closing number. The ensemble of this, the "Konzertverein" orchestra, is constantly on a high plane of efficiency, due to directors Löwe and Prill and numerous rehearsals, and any classical composition is sure to be well done and equally well interpreted. The very modern, effective and brilliant concerto was well played by Miss Braun. The Pfitzner overture contains many beautiful as well as many discordant effects. Selections from five Wagner operas, namely, "Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin" and "Meistersinger," made up the program of one of the numerous so called Popular Concerts by this same orchestra. How the musical times and atmosphere have changed in the last quarter century! Now is Wagner become a daily happening, and his works are as cordially hailed as old friends, and as popular.

Dr. P. Hartmann's oratorio "Das Letzte Abendmahl" ("The Last Supper") for solo voices, chorus, orchestra and organ, was given for the first time, January 17, under the direction of the composer. Pater Hartmann is a Franciscan monk and directed in the order's brown garb. The performance was a fair one only, for the Pater is not an experienced director. The composition is remarkable for a monk, interesting and effective in parts, but, on the whole, not exactly exciting. A more energetic director of greater routine might have obtained better tonal shadings from the orchestral forces, and the chorus, of good material, could have been made to stand up and sit down with much more promptness as well as to attack with more energy. The soloists were: Marie Möhl-Knabl, soprano; Marie Götz, alto; Hans Edgar Oberstetter, baritone; Emanuel Kroupa, basso, and the organist was Adolf Hempel. There was also an invisible solo double quartet of ladies' voices that had several effective unaccompanied numbers. The performance was under the protectorate of H. R. H. Princess Ludwig Ferdinand of Bavaria.

In the Jahreszeiten Hall, Arrigo Serato, a very remarkable violinist, gave a Bach evening in which he had the assistance of a small string orchestra of four first and four second violins, two each of violas, cellos and basses, and a large harmonium (cabinet organ) under Iwan Fröbe's direction. The program read as follows: Concerto No. 1, A minor, with orchestra; adagio and fugue, G minor, for violin solo; sonata, E minor, instrumentated

for orchestra and organ by Ottorino Respighi; concerto No. 2, E flat, with orchestra. This extraordinary Italian, who is equally great as violinist and Bach interpreter, scored a big popular success.

Marguerite Melville, pianist, played Brahms' variations, op. 9, piano pieces, op. 119, Schumann's "Kreisleriana" and sonata, op. 11, so well on the 24th that she was obliged to add two encores. I admired especially the four pieces, op. 119, by Brahms.

The King's Court Orchestra, under Felix Mottl's direction, in its fifth concert at the Odeon, played Mozart's ever beautiful and delightful G minor symphony, accompanied by Marg. Preuse-Matzenauer in five Wagner songs, and in conclusion gave Richard Strauss' "Ein Heldenleben" a wonderfully effective performance. Bruno Ahner was the solo violinist.

The fourth concert of the Tonkünstler Orchestra, Iwan Fröbe director, gave us Beethoven's second and fifth sym-



THE BEAUTIFUL WIESBADEN OPERA HOUSE.

phonies, and between these two classics Marianne Rhein-feld sang four of the same master's songs in sympathetic voice and style. The readings of classics, with the many little variations in shadings, tempos and styles—as suggested by the two performances of Beethoven's second symphony—are very interesting to note, for there are always other heads, hands and hearts who can make good, great and grand music, though differing in minor details. Iwan Fröbe is a very talented young director, who, with other requisites, has a very keen, strong sense of rhythm.

Marie von Stubenrauch, violin, and Erike von Binzer, piano, both excellent players and musicians, gave a program embracing Schubert's "Rondeau Brillant," op. 70; H. G. Noren's sonata, op. 33 (first performance), and Schumann's, op. 121, No. 2, and of these I heard only the last number, which was played beautifully and temperamentally.

In the brilliantly decorated white and gold Bayreischer Hof Hall, Marie Dubois played a program of French compositions from Couperin (1668-1733) down to the very present moment of G. Fauré and Debussy, in a most charming and fascinating manner. There were eleven little, quaint antiques in which Marie Dubois did the nicest, cleanest and most artistic work in the numerous little,

tricky embellishments and trills that I have ever listened to. Her musical and technical ability enabled her to do successfully the more modern of the twenty-four pieces performed before a very small but thankful audience.

On the same evening, in the rather unpleasant old Museum Hall, I heard part of Aloys Kramer's piano recital. This quite young man will develop into a concert pianist only after a severe course of training, for the talent, technique and temperament here all need the restraining, clarifying and refining process.

The Faching Carnival is on here in full blast; all of the large establishments have masquerade ball, bal paré and redouten, given by all sorts of societies and organizations for benevolent and other purposes—particularly the latter—every evening of the week for five weeks. Then comes Lent!

Dr. W. L. BLUMENSCHNEID.

Jackson Music.

JACKSON, Miss., February 4, 1910.

The recent holiday season was marked, in this city, by several musical events which were rather in the nature of social functions. Mrs. Murrah gave a very charming musicale in honor of Mrs. G. T. Fitzhugh, of Memphis, Tenn., on which occasion a delightful program was rendered. Both Mrs. Fitzhugh and Mrs. Murrah have beautiful voices and they were ably assisted by some of the best local talent.

C. E. Hoover, choir director of the First Baptist Church, entertained his choir and other friends with a musicale at his home on Grand avenue. The program was varied and very interesting. Vocal numbers were given by Mrs. Tull, Miss Galley, Miss Key, Mr. Sykes, Mr. Meaders and Mr. Hoover; piano numbers by Miss Harmon and Miss Giltner; readings by Miss Key and Mrs. Sharp, and a violin number by Miss Giltner.

A youthful pianist, Beryl Rubinstein, of Athens, Ga., has been touring the South visiting Jackson just before the holidays. He is about eleven years of age and his playing indicates good training and very promising talent.

E. D. G.

Horatio Connell at Saturday Club.

The success of Horatio Connell at the Saturday Club of Sacramento, Cal., was referred to in the Sacramento (Cal.) Union of January 27 as follows:

Mr. Connell is a singer of so many excellent qualities that one wonders which is the most enjoyable, his beautiful mellow voice, well cultivated and of exceptional range; his perfect enunciation, which was so clear that even in the softest places every word could be distinctly heard in the back seats of the balcony; his clear and intelligent phrasing, or his refined musical taste and style.

In addition to these qualities, rarely found in such delightful combination, the artist proved himself an exponent of that higher vocalism which strives to reveal the poetic meaning and spirit of the text. The dramatic manner in which this was done in the somber "In questa tomba oscura" and the tragic story of the "Erlkönig," with Loewe's setting was moving and good to hear.

The exquisite delicacy that was given to the lighter songs, and several spots of the Brahms songs in particular, is deserving of special praise, for such is rarely heard from a singer who possesses the abundance and breadth of tone that is the gift of Mr. Connell.

That the audience was highly appreciative of the artist's efforts was clearly demonstrated by the emphatic applause that often compelled an encore or repetition.

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MUSIC IN ALABAMA.

BIRMINGHAM, Ala., February 1, 1910.

This season, which promised so well at its beginning, is furnishing fewer good musical attractions than any for several years past and Birmingham seems to be suffering a music famine. Those who are really interested in the city's musical standing are much concerned at the lack of esprit de corps so apparent. Birmingham hesitates at no financial undertaking when her interest can be aroused as her recent raising of a fund of \$275,000, by popular subscription, for the erection of Y. M. and Y. W. C. A. buildings very clearly proves, but nothing can seem to arouse her from her apathy in musical matters. A committee appointed to try to raise a guarantee of \$6,500 for a spring music festival walked for weeks before finishing its task, and so it goes.

Since the concert of the Cornell Glee Club (on its annual Christmas trip) our musical happenings have been entirely of local interest. Several very good programs of sacred songs have been rendered during the past month, notably at the churches on the South Highlands, also some pupils' recitals. At the Academy of Music Miss Rowley's piano pupils, twelve in number, were heard in recital last Saturday afternoon, while Mrs. Fluornoy Rivers announces a recital by her beginners class at her home next Friday afternoon.

Ila Nunnally, contralto, pupil of Glen O. Friermood, sang Schumann's song cycle, "Woman's Love and Life" and other songs by Stange, Reger, Bantock, Strauss and Huss, at a studio musicale Saturday, January 22. Mr. Friermood assisted with a group of songs by Herman, Strauss and Beach.

In connection with the preparations for the spring music festival to take place in April with the New York Symphony Orchestra and soloists, Fred L. Grambs, who has been engaged to train the local chorus announces that sub-leaders will be appointed in all the larger suburbs of the city for the better preparation of the choruses in Tchaikowsky's opera, "Eugene Onegin"—selected for rendition. The concert dates are April 19, 20 and 21, with one matinee.

Programs from Mrs. Truman Aldrich, Jr., who is again in Chicago, announce her appearance as accompanist and soloist with Walter Allen Stultz before the Highland Park Club on January 13, and as accompanist for Mr. Stultz

at the sixth faculty recital at the Northwestern University Music School at Evanston, January 27. Mrs. Aldrich, with Mrs. Leonard Beecher, reader, of this city, will give a program of cantellations at the University of Chicago February 5. The principal number on this program will be "The Happy Prince" (Wilde) Liza Lehmann—which they gave in Birmingham before the Music Study Club on December 16, 1909.

Bessie Cunningham after several seasons of hard vocal study, is spending the winter with her parents and has accepted the position of solo soprano at the Church of the Advent.

Rienzi Thomas, of Montgomery, was in this city last week assisting as organist at the installation of a new organ in the Wesley Chapel M. E. Church on Tuesday evening, January 25. Mr. Thomas played three solos, and a chorus of forty voices, with several soloists, made up a very pleasing program.

LAURA JACKSON DAVIDS.

MUSICAL DULUTH.

DULUTH, Minn., January 26, 1910.

The Daughters of Liberty Chapter of the D. A. R. entertained at a delightful musical affair, Wednesday afternoon, January 19, at the home of Mrs. I. N. Tate, in Woodland. Lucille Messersmith and Grace Reed, of Minneapolis, presented the program.

Pupils from the class of Josephine Carey gave a very pleasant program, January 11, at the Lester Park Methodist Church.

Vocal pupils of George L. Tyler presented a varied and interesting program at the Lyceum Theater, Sunday afternoon, January 9, and several very promising voices were heard. A number of the pupils made their initial bow to the public, and gave a very creditable account of themselves, while those who had appeared in recital and concert work several times before, showed a most decided improvement in their work. Elisabeth Morton was the accompanist, and aided materially toward the success of the program.

Gertrude Smith and Maud Matheson, two young vocalists, who are local favorites, appeared on the program given at Memorial Hall, Friday evening, January 21, by the Ladies' Auxiliary, No. 3. Both sang charmingly and were enthusiastically recalled.

A wedding of much interest in local musical circles occurred January 9, when Elisabeth Bailey Morton became the wife of Louis P. Dworshak. Both young people are very popular in Duluth, Miss Morton being a well known pianist and teacher, and Mr. Dworshak a basso, who is often heard in concert work. The wedding was a very

quiet one, and the happy couple have gone South for an extended trip.

A program of the auld Scottish folk songs, together with dances in costume and bagpipe solos, was given at the Spalding Hotel, January 25, under the auspices of Clan Stewart, No. 50, O. S. C.

The study class on "Musical Appreciation" of the Twentieth Century Club, meeting every first and third Wednesday morning of the month, are very largely attended, that of January 5 being unusually interesting. In illustration of the lecture given by Miss Carey on "Folk Music," the Brahms "Fest" Overture, founded on the themes of German student songs, was played by Josephine Carey and Florence Williams, and folk songs were given by Mrs. Leo Ball and Alice Sjoselius.

An informal musicale was given by Mr. and Mrs. Frank Berry at their home, Saturday evening, January 15, in honor of Mr. and Mrs. Harry Johnson, of Coleraine, at which Miss Woodbridge sang, and Fritz Fredicka, a young and talented violinist who has recently come to the city, also appeared. Mrs. Johnson was the accompanist and Miss Wylie gave several readings.

Mrs. I. N. Tate, of Woodland, presented her pupil, Bella Bradbury, at an afternoon musicale recently.

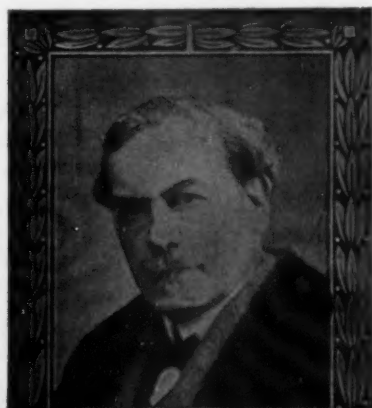
Oliver Colbentson, violinist, appeared on the program of the Sunday concert at the Masonic Temple, January 23, and added much to his artistic reputation by the manner in which he acquitted himself. He is an earnest student and, together with naturally fine musical temperament and a good education, has developed into an excellent artist. A. R. Bjorkquist, tenor, also contributed several excellent and well chosen selections, and the organ numbers were very delightful.

Joseph Wolfe, who appeared before the Matinee Musicale on the regular program Monday afternoon, January 17, sang last season with the Manhattan Opera Company of New York. On the same program were Lucille Messersmith, and Miss Reed, of Minneapolis. Mrs. Bogicevich, pianist, a former pupil of Leschetizky, also participated, playing one of Leschetizky's compositions from a manuscript copy which she owns. She also played one of her own compositions.

Annabel McLeod sang January 21 at Two Harbors on a program given for the benefit of the First Presbyterian Church of that city, and also sang at the afore-mentioned church the following Sunday.

MABEL FULTON.

Strauss's music ("Elektra") may be of the kind appropriate to an era of airships and gyroscopes, of submarines and wireless messages, but it is not easy to recognize in it an impulse of healthful expression or an art that is likely to live.—N. Y. Sun.



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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, January 31, 1910.

The inundations of Paris have taken an extension beyond anything recorded within the past three hundred years. All the night from Thursday to Friday the river had been rising and, in spite of the efforts of the soldiers at work on temporary dams, it inundated the districts on both sides of the river. The result was a complete disorganization of traffic and a series of catastrophes at various points in the city. The Gare Saint-Lazare was entirely surrounded by a lake of muddy water, which necessitated the streets being closed for hundreds of yards round. At the Place de l'Opéra the ground showed signs of subsidence, and in the afternoon a part near the Grand Hôtel and the Opéra House collapsed. As the whole of the place is honeycombed with underground railway lines, sewers and telephone and electric light trenches, the collection of water there is a serious affair. Over 10,000 telephone subscribers are cut off from their exchanges. Telegraphic communication to London is reduced to a single wire and great difficulty is found in communicating with other countries. The Municipal Council has proposed that the Government should declare a state of siege in order that the work of fighting the floods and rescuing the victims should be placed under control of a single central authority. The flood has extended its ravages in the Champs Elysées district, which is plunged in darkness and many people were forced to flee in haste. Owing to the breaking down of the temporary dams erected by the engineers in the vicinity of the Pont de la Concorde, a great part of the Champs Elysées was engulfed and the

entire district was plunged in darkness as a result of the rupture of the electric light cables. The Grand Palais was almost surrounded by water and the cellars were flooded. Nearby avenues have been converted into immense lakes. In wealthy streets, such as the Avenue Montaigne, the Rue François 1er (from which the American Ambassador and family have fled to safer hotel quarters near the Etoile), the Rue Bayard, and the Cours-la-Reine, the conditions are now in many respects similar to those in the poorer quarters. The district between the Pont de la Concorde and the Avenue d'Antin is totally deprived of drinking water. At the Presidential Palace of the Elysée the water has found its way into the cellars, and the kitchens are flooded. The palace is deprived of gas and of electric light. All through that street (the Faubourg Saint Honoré) pumps are at work. In THE MUSICAL COURIER offices, Rue Marbeuf, candles and petrol lamps have been called into service, as the gas and the electric light have failed; nor is there now any elevator or "lift" service in the building. The price of petroleum and of coal has advanced 35 per cent. On the left bank of the Seine families are reported to be starving, and soldiers in boats are distributing provisions from street to street. The last few days, as night came on—with no electric light and no gas—the atmosphere of ruin and disaster was terrifying. Every street from the Institut de France to the Palais Bourbon was flooded. A few lanterns fixed at in-

city the bakery ovens are inundated and their proprietors announce that they are unable to supply their clients with bread. The entire residential quarter around the Rue de Lille and Rue de Verneuil is deserted. The Avenue de la Tour-Maubourg is flooded almost from end to end and is pouring torrents of muddy water into the Rue Saint-Dominique, which as far as the Avenue Bosquet is transformed into a muddy river, rushing toward the Champ de Mars. All the streets giving on the Rue Saint-Dominique and the Rue Grenelle are completely flooded. The Esplanade des Invalides has been transformed into an immense lake. In the whole quarter the only means of transport or obtaining provisions is by boats. Various painful scenes are witnessed in some of the inundated streets. In the workmen's houses women and children are seen at the windows calling for help—some of them for bread. The Metropolitan underground railway has of necessity been closed to the public almost from the beginning; also most of the tramways and bus lines are out of use. At the Tuileries the tunnel of the "Métro" or subway is full of water and traffic may have to be stopped in that vicinity. Near the Place de l'Opéra danger seems to crowd upon danger. The conditions there which a few days ago caused anxiety have become alarming. According to the Paris New York Herald, the Prefecture of Police was informed Friday evening that the fine new building forming the corner of the Boulevard des Capucines and the Rue de la Paix (opposite the Grand Hotel), threatens to fall. The pavement around it has already subsided to the level of the road. This accident is due to the earth falling into the Métropolitain works, which are now invaded by the floods. Later in the evening all vehicular traffic in that part of the Avenue de l'Opéra was stopped. Imminent disaster threatens the surroundings of the Gare Saint-Lazare, when the engineers expect the Cour du Havre, the Place du Havre, the Cour de Rome and the Rue de Saint-Lazare to subside at any moment, causing adjacent buildings to collapse. The nearby cafés and business places have been closed. The Hôtel Terminus is accessible only from one side. The Métro works in the Place du Havre are flooded. Water which was pouring out from the openings in front of the Cour de Rome ran through the Rue de l'Arcade and Rue Pasquier, toward and crossing the Boulevard Haussmann. Since then a rumor has spread that the Hôtel Terminus was to be emptied, but the report is unfounded. As the disaster grows, offers of help for the victims have been increasing in number and generosity—and as usual in such cases the Americans are among the first to open subscriptions. One American, Mary d'Este Sturges, has placed at the disposal of the Union des Dames de France a new house in the Rue Richard Wagner at Auteuil. The house contains fifteen rooms and the Union will at once put fifty beds in it for women and children who have been forced to leave their homes. Steam heating is included. Madame Sturges has also given a furnished apartment in the Rue Octave Feuillet for the use of a family, victims of the flood. The Union has established relief stations in every part of Paris, and in the distressed suburban regions—nearly 1,500 beds being provided and the homeless ones are also fed by the Union. This organization has collected some 100,000 francs with which to continue its ministrations. Several persons have been drowned in the streets of Paris, and several others have been hanged to



Björnson, Madame Grieg, Madame Björnson, Grieg.
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tervals were lamentably insufficient and only served to intensify the gloom. To reach the Boulevard Saint-Germain and beyond was a difficult problem. The Pont des Arts, the Pont des Saint-Pères, the Pont Solferino, the Pont de la Concorde were all barred. The rues de Saint-Pères, de Seine, Mazarin, Bonaparte, du Bac, were all impassable and guarded by troops. Higher up, the collapse of the quai d'Orsay prevented progress in that direction. No sign of life was visible in the houses along the stream. Many who, unable to find their way home, wandered about for hours before finally reaching their destination by circuitous routes. The cellars in scores of houses in the Boulevard Saint Germain, Rue de Rennes, Rue de Sévres and adjacent streets were invaded by the flood. The large department houses, Bon Marché, Printemps and the Galerie Lafayette, had their cellars flooded. Many of the hotels, Continental, Meurice, l'Athénée and others, fared no better; the same experience for many of the cafés, restaurants and theaters. In some parts of the

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lamp posts and left dangling there for pillaging in the flooded districts.

Few more extraordinary contrasts could be imagined than those presented by the Paris streets at night. Here and there glimpses of the Paris which the world knows as "La Ville Lumière" are still to be discovered, but in the main the capital is a city, if not of dreadful night, at all events one of lugubrious darkness, and strange, weird and fantastic scenes. Thursday, Friday and Saturday nights many concerts had to be postponed to some later date. Salle Gaveau, in the Rue La Boetie, was in darkness owing to flooded cellars and the extinction of gas and electricity. People who had gone there on Thursday to attend the concert of the Trio Kellert were sent away, much disappointed, for the brothers Kellert have become great favorites with the concertgoing public of Paris. With many of the theaters it was the same story; the bills reading, "Relache pour cause de manœuvre de lumière." Among the great restaurants and cafés closed, or dimly lighted, are Ledoyens, Ambassadeurs and Laurents in the Champs Elysées; Café de Paris, Maxim's, Durand, Larue, Café du Cardinal, Zimmer, Pousset, Riche and a dozen others. Tonight many of the lamp or gas posts have been fitted with oil lamps and the appearance presented is not quite so ghastly as during the last few nights. And the dry cold weather of today is inspiring satisfaction and much hope for continued improvement, although bursting sewers must raise the level in cellars despite frantic use of pumps.

Music during these latter days has not received much attention owing to the preoccupation and anxiety caused by the inundation. Because of that and the consequent material difficulties many of the big concerts have been put off; only the Conservatoire and Colonne had some chance yesterday. At the Châtelet M. Pierné gave the ninth symphony of Beethoven again, and to begin, a concerto for stringed instruments by Handel; then a symphonic poem by Albeniz, "Catalonia." The latter is a work of a musician prematurely cut off from music which he would have brilliantly served. His work is worthy of the success it received, being full of talent, color, original and independent and full of life. A fantasia for piano and orchestra, signed by a pseudonym which must be faithfully respected, did not find the same favor; it appeared weak and poor, in spite of the efforts of the orchestra and of Madame Henri Deblume.

At the Conservatoire, M. Messager directed a very good performance of the "Deluge" of Saint-Saëns, and of the symphony in C minor, the "Jupiter," by Mozart. Berlioz's "Carnaval Romain" overture was also on the program. The "biblical poem" or text of "Le Deluge" is by Louis Gallet, written in a prelude and three parts. Prelude—Some large chords precede an exposition of fugue in four parts by the strings, of which the successive entrées are violas, second violins, cellos, first violins. (Pause.) Violin solo (Alfred Brun), accompanied by a pizzicato of strings. Three soloists stand out from the whole to form with the protagonist a quartet in sustained harmonies: I. Corruption of Man—Anger of Lord. Alliance with Noah. The motif that the solo violin had brought out in the prelude here emphasizes the beauty of the daughters of man, of whom the memory is evoked by the reciter (tear-

solo). The same voice recalls the birth of the Giants, issue of a criminal union (grand union of strings), the degeneracy of man (motif of the Giants more rapid, very soft and with three entrées), and God's anger! He repents having created the world. This motif is that of the curse. Treated here in fugato libre (several voices, of soloists and chorus), it is charged with threats of which the realization takes place later. For an instant all calms down. The figure of Noah the Just passes and the solo quartet of strings makes a procession for him. God said to Noah: "Make an ark of wood, high and wide and deep." But the curse (chorus) rises again, God's wrath will scourge mankind. II. The Ark. The Deluge. The brasses of the orchestra (four horns, two trumpets, three trombones) are increased by an additional two trumpets, two trombones, three double bass tubas. The "percussion battery" being composed of cymbals, two pairs of kettledrums (timpani), tam-tam and the bass drum. The effects of this orchestral mass are graduated with consummate art. This commences with extreme sweetness on a tremolo of strings divided and subdivided. Linked chromatic passages for flutes, clarinets, bassoons. First apparition (curse motif) with the trombones. Its last reiteration, at the height of the tempest, is with twelve brass instruments, with terrific outburst after a long crescendo, during which the wind instruments, including the piccolo flute, sometimes reinforced and also replaced by string instruments, make a strange, persistent, chromatic medley at divers heights. The hearer will embody such and such a symbol; this beautiful music painting is a transposition in the domain of musical art of the tempest, and the harmony is less imitative than expressive. Also a chorus of voices in unison or superposed in simple and big chords adds to the orchestral unfolding:

And the waters of the flood invaded the earth,
And in the depths of the abyss and from the heavens
The furious waves and winds combated.
The sun was hidden under funeral falls . . .
And the waves rose up above the ruins.
The tide rose . . . it covered the mountains . . .
The ark, tight-closed, floated on this waste of waters. . .

Corresponding with the mounting waters is a chromatic ascending scale, on a pedal or organ point of G (sustained uninterruptedly), whose sonorous intensity, with intended paradox of great effect, decreases as the scale rises higher. The strings gradually take the soundlines (mutes) in a progressive extinction; all is swallowed up in the calm of death. III. The Dove. Coming out of the Ark, God's blessing. Octet of strings, by doubling each part, very softly, with soundlines. The ark floats on the appeased waters. The flight of the raven, the sending forth of the dove, her return, her last flight signified by passages for flutes or violins, by rhythms gently panting of the wood wind ("upon the shuddering wave . . .") evoke also the motif of Noah. When finally the earth bursts forth from the bosom of the waters, the motif of the prelude (violin solo), which, in the first part, interprets the beauty of the earth and of man, returns to the wood wind, then to the strings, while the chorus admires the Ark shining in the heavens. "I will not curse the Earth," said the Eternal, and the Voice to seal its covenant with man leads to Noah its musical representation. "You and I are united . . ." and your covenant is dear to me . . . The vocal quartet of the soloists promises peace to mankind. The union of the themes seals it and the chorus strikes up the terminal fugue: "Be fruitful and multiply," to which the quartet of soloists adds its part.

The solo singers, Mesdames Maud Herlenn and Lacombe-Olivier, MM. Emile Cazeneuve and Charles W. Clark, all acquitted themselves admirably; they could not have been better chosen for their respective parts, particularly the men, the voice of Charles Clark never sounding more sonorously beautiful than on this occasion. Every tone was round, full and rich, while his diction was most commendable.

The committee of patronesses of the Conservatoire International d'Opéra et de Chant have held a consultation or meeting at the home of the Marquise de Saint-Paul, at which it was unanimously decided that the Conservatoire concert announced to take place on the first Friday in February be postponed to the first Friday in March on account of the inundations in Paris. This arrangement will carry the series of public concerts at the Conservatoire to the first Friday in June instead of May as originally planned.

For a similar reason, and owing to the want of gaslight, electricity and elevator or "lift" service in the building, Delma-Heide did not resume his regular "musical afternoons" on Saturday last, to the regret of many music lovers and MUSICAL COURIER friends.

From Montreux, Switzerland, the death is announced of Mathis Lussy, the musician, at the age of eighty-two. M. Lussy, who was born at Stanz, held some very new theories in regard to rhythm and notation, on which he published many important works. Among them are "Histoire de la Notation Musicale depuis ses Origines," "Le Rythme Musical, son Origine, sa Fonction et son Accentuation"; "L'Anacrouse dans la Musique Moderne," and "Concordance entre la Mesure et le Rythme."

The music composer, Edmond Missa, is dead, says Le Figaro. One of the familiar figures of the French musical world has passed away. Edmond Missa, the composer, was found dead in bed on Saturday morning by his concierge when the man went into his bedroom to wake him. Edmond Missa was born at Rheims in 1865. He studied under Massenet at the Paris Conservatoire, where he won an honorable mention in the Prix de Rome competition. Among his best known works are "Lydia," a one act comic opera; "La Belle Sophie" in three acts; "Le Chevalier Timide," one act; "Ninon de Lençlos," four acts.

The widow of Jules Verne is dead. The announcement comes from Amiens that Madame Verne passed away at the age of eighty in the same house which saw her husband's death.

The death is also reported of Edouard Rod, the well known Swiss novelist, who passed away on Friday morning at Grasse. Among his best known works are "Sens de la Vie" and "La Vie de Michel Tessier."

The wedding has taken place (says Le Figaro) of Albert Alvarez of the Paris Opéra (until a short time ago), with Mlle. Benjamin, the daughter of Dr. Benjamin, member of the French Academy of Medicine.

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LONDON, England, February 5, 1910.

Owing to the enormous demand for tickets for the Thomas Beecham forthcoming grand opera season at Covent Garden, and in response to the demand for additional performances, the management has arranged to extend the season. This will involve the postponement, temporarily, of Mr. Beecham's American tour, for which he had made all arrangements, but further particulars will be announced later.

Richard Strauss will receive £200 (in American money, \$1,000) for each performance of "Elektra" that he conducts for the Thomas Beecham grand opera season at Covent Garden.

Elena Gerhardt will sing the following program at her recital at Bechstein Hall, February 10:

Das Meer hat seine Perlen.....Franz
Ständchen.....Franz
Im Herbst.....Franz
Der Nussbaum.....Schumann
Ins Freie.....Schumann
Waldeggespräch.....Jensen
Am Ufer des Flusses.....Jensen
Ein Schwan.....Grieg
Mit einer Wasserdille.....Grieg
Hoffnung.....Grieg
Kein Lichtlein glänzt mehr durch die Nacht.....Tschaiakowsky
Im wogenden Tanze.....Tschaiakowsky
Du denkst mit einem Fädchen mich zu fangen.....Hugo Wolf
Der Freund.....Hugo Wolf

Miss Gerhardt is to be assisted by Paula Hegner, who will make her London debut on this occasion as a solo pianist.

Ruth Vincent, who has been engaged for the principal soprano role in Delius' "The Village Romeo and Juliet," is preparing with Hermann Klein. Miss Vincent is also studying with Mr. Klein the role of Gretel (Humperdinck's "Hänsel und Gretel"), which she is to create in the English version.

The most important program of the Queen's Hall Symphony Orchestra concert, January 29, was César Franck's charming and effective symphony in D minor. It is a valuable addition to orchestral literature and goes far to prove that the genius of music has no nationality and is not governed by the boundary lines of geography. Mr. Wood and his efficient orchestra gave a notable perform-

ance of this notable work. George Henschel was the vocal soloist, in a scene from Hubert Parry's "King Saul," and Hans Sachs' monologue from Wagner's "Die Meistersinger." These were sung and declaimed as only Mr. Henschel can, especially with regard to enunciation, phrasing and accent, and were an object lesson for singers. Marie Hall gave a charming interpretation of Joachim's variations for violin and orchestra, which was evidently appreciated by the audience.

On the afternoon of January 29 occurred the second of Wolford Davies' three lectures on "Music in Relation to Other Arts," at the Royal Institution. These excellent dissertations show a good deal of scholarship and original thought, and if they are published in book or pamphlet form they ought to be widely read.

The program of the London Symphony Orchestra concert, January 31, was constructed of Strauss' "Death and Transfiguration," concerto grosso for string orchestra by Handel; the "Good Friday Music" from "Parsifal," Wagner; and Elgar's symphony, op. 55. In the Strauss tone poem, that pessimistic wail of death, with its apotheosis, was played so harshly that very few could have enjoyed it. The trumpets, and especially the trombones, were so strident and unmusical they destroyed utterly the other parts of the score, which was in fact, ruthlessly suppressed. But the concerto grosso was excellently performed and the giant Saxon would have nodded assent could he have heard the sixty-five string instruments interpreting his score. Who, nowadays, can conceive such clear, positive designs in which even the polyphony is transparent! The criticism has been passed that Handel had not in mind such a large body of strings, but in view of what preceded this number, and of the large proportions of Queen's Hall, Mr. Safonoff would have, undoubtedly, lost more than he gained had he employed a small orchestra. And it is also to be remembered that Handel's view was usually from a wide horizon. The beautiful "Good Friday" music was given in true Wagnerian style, even the brass choir deserved praise. Of Elgar's A flat symphony—it has been praised and condemned so often that a record of the facts as demonstrated at this concert will suffice: It was played con amore; the large audience evidently enjoyed Safonoff's reading; and national patriotism (a commendable quality) manifested itself by cheering loud and long.

It is a noteworthy fact, that when a boy of fourteen can attract a large audience in London to a violin recital, it saves many comments from the reviewer. Such is Eddy Brown. Putting aside all considerations as to the age of the young artist, it was from first to last, good violin playing. Great facility of finger and bow technique; surety of intonation; exquisite harmonic effects; accurate double stopping; a remarkably good sense of rhythm; tone generally musical, and often of the human voice quality; fair musicianship, and considerable repose of manner, all may truly be said of Eddy Brown. With added years and a broader tone, he will, without doubt, rank with the few stars of the first magnitude. His program was selected from the works of Handel, Paganini, Saint-Saëns, Sarasate, and Beethoven. The assisting artist was Ada Forrest, the South African mezzo soprano, whose beautiful quality of voice, repose and charm of manner, combined with a fine musical understanding, make her a valuable addition to any concert. She sang a group of old English songs and a group of old German lieder. Charlton Keith was the accompanist for both vocalists and vi-

olinist, and his work was marked by precision and musicianship, and was effective in every way.

The regular grand opera season at Covent Garden, London, will open April 23 (earlier than usual), and close July 30. During this period eighty-five performances of opera are scheduled for presentation. The directors have decided on two complete cycles of "Der Ring des Nibelungen," under the direction of Dr. Hans Richter. Not in three seasons has the "Ring" been given in German at Covent Garden. Two performances of "Tristan and Isolde" will also be given under Dr. Richter. The repertory for the season includes Debussy's "Pelléas and Mélisande"; Laparra's "Habanera"; Saint-Saëns' "Samson and Delilah"; Gounod's "Faust," and "Roméo and Juliet," all in French. The Italian works to be presented include Verdi's "Otello," "Aida," "Rigoletto," and "Il Trovatore"; Puccini's "Madam Butterfly," and "Manon Lescaut." Baron d'Erlanger's "Tess," will be given again this season, and "Cavalleria" and "I Pagliacci." Tetrassini will be heard in the "Bariere," "Lucia," "La Sonnambula," and "Traviata." Also Donizetti's "Linda di Chamounix," and Delibes' "Lakmé." The principals include besides Tetrassini, Madame Melba, Mrs. Saltzman-Stevens, Kirkby Lunn, Edith Clegg, Edna Thornton, Madame Edvina, Miss Kousnietzoff, Madame Bérat, Van Rooy, Mr. Cornelius, Mr. Bechstein, Mr. Warnery, Maurice d'Oisy, Walter Hyde, John McCormack, Mr. Marcoux, Mr. Sammarco, Riccardo Martin, Mr. Zerola, Mr. Zocchi, Mr. Franz, and Mr. Baklanoff.

A very interesting concert was that given by Keith Seth-Smith and Evelyn Seth-Smith at Aeolian Hall, January 27. Miss Smith played a well chosen program of cello solos and Mr. Smith sang a varied and well constructed list of songs. Both artists were in excellent form and their audience appreciative and generous in applause.

EVELYN KAESMANN.

Marie Zeckwer's Engagements.

Marie Zeckwer, soprano, has the following engagements for February: February 3, Cleveland, Ohio, with the Harmonic Club and Pittsburgh Orchestra; February 4, Springfield, Ohio, private musicale; February 17, Choral Society of Philadelphia; February 21, fortieth anniversary of Philadelphia Musical Academy; February 24, musicale, School of Industrial Art, Philadelphia.

Just Like a Sonata.

"Was the sermon today to y'r liking, Pat?" inquired the priest.
"Troth, y'r riverence, it was a grand sermon intirely."
"What seemed to take hold of ye?" the priest inquired.
"Well, now as ye are for axin' me, begorra, I'll tell ye. What took houlth of me most was y'r riverence's parseverance—the way ye wint over the same thing agin and agin and agin."—Ladies' Home Journal.

Mrs. Sawyer's Musicales.

At her musicale Monday morning of last week Antonia Sawyer presented the young coloratura soprano, Beatrice Bowman, and Julian Pascal, the pianist.

After hearing this lyric play ("L'Attaque du Moulin") the dramatic and pictorial features are far more prominent in mind than the music. Indeed, the impression remains at the end that Bruneau's score is not only uninspired, but remarkably ineffective operatically.—N. Y. Press.

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LATER PARIS NEWS.

JANUARY 31, 1910.

The seventh concert of the Société Philharmonique was given on Tuesday last with the Russian Trio—Vera Maurina Press, Michael and Joseph Press—and Oscar Seagle, baritone. Two fine trios constituted the opening and closing numbers of the Russian organization, whose members were heard here for the first time. In the first number, a trio of Schubert in B flat, while they seemed to play well together—that is, the pianist accompanying perfectly the violinist or the cellist—the ensemble as such was not nearly so interesting as in the later trio, written in memory of a great artist (Nicholas Rubinstein) by Tchaikowsky, I. Pezo elegiac; II. (a) Tema con Variazioni; (b) Variazioni, Finale e Coda (in A minor), a really fine trio admirably performed. Between these two concerted numbers, the brothers Press gave a Handel-Press "Passacaglia" for violin and cello. Oscar Seagle made his first appearance at these concerts, it being also his first public singing since returning from America. He was in fine vocal condition and was greatly appreciated by his many friends in the audience. His first group embraced "Bussied," by Beethoven; "Als die alte Mutter" and "Zigeunerlied," by Dvorák; "Ach, weh, mir unglückhaftem Mann" and "Heimliche Aufforderung," by Strauss. Mr. Seagle's second group was more of a mixed nature and was composed of the "Danza fanciulla," by Durante; Henschel's "Morning Hymn," the "Ständchen" of Brahms (always a favorite selection with the Philharmonique audience) and "Is Not His Word Like a Fire?" by Mendelssohn. All these songs were beautifully accompanied by that brilliant pianist, Camille Decreus.

Henri Etlin, a young pianist, premier prix of the Conservatoire and pupil of Diémer, gave his first public concert at the Salle Erard, in which he had the attractive assistance of Aline Vallandri, of the Opéra-Comique, accompanied in two groups of songs by the respective composers, Théodore Dubois and Louis Diémer. A young pianist of agreeable manner and sympathetic, musical nature, with the ability to construct a program such as M. Etlin composed for this occasion, can surely count on success in Paris. Here are the composers from whose works he made selection: Chopin, sonata in B flat minor; Dubois, three songs; Rameau, gavotte Couperin, "Le Tic Tac Choc"; Saint-Saëns, etude (form of valse); Fauré, "Dolly" (berceuse); Dubois, "Etude de Concert"; Debussy, "Poissons d'Or"; Diémer, "Le Chant du Nautonier"; Diémer, three songs; Wagner-Liszt, "Tannhäuser" overture. Henri Etlin possesses excellent execution, which would seem still more brilliant were he not so dreamily musical in style; he might, for example, accentuate his rhythm to advantage. Debussy's "Poissons d'Or" was played so daintily neat that it was clamorously redemanded. Madame Vallandri, an Opéra-Comique favorite, was warmly received and achieved much success. Her soprano voice of beautiful quality was heard to excellent advantage in choice songs authoritatively interpreted. Parisians love to listen to good songs accompanied by their composers, and this occasion proved to be one of the "heartily applauded" sort. Madame Vallandri was obliged to repeat "Le Sentier" of Diémer.

Marguerite Cassini made her début as a singer in her own concert at the Théâtre Femina, achieving considerable success. It was an afternoon affair in an elegant chic little concert hall, or theater, if you prefer, so to name it, and the audience, composed largely of the fair

sex, had come to see, to hear, to talk, to criticise, and some to listen and to judge. It was easy to feel the tension of excitement and curiosity throughout the hall—for the name "Cassini" is known in Paris (as in America) as belonging to the diplomatic world, and the circles of society. It seems quite natural, therefore, that a singer thus attractively started on a career should challenge attention. It cannot be denied that Mlle. Cassini has naturally a good voice; but the voice is not yet sufficiently well poised and trained (especially in the upper range) to enable her to carry out her laudable ambition of singing successfully in grand opera. As just remarked, Mlle. Cassini has a voice of good quality, naturally, and she is a good linguist. She is intelligent and has a charming personality. But her vocal training is not, at present, equal to her other charms and accomplishments. Mlle. Cassini sang in Italian, in German, and in French. The composition of her program was excellent, interesting, ambitious; and she was not wanting in style in its delivery. There is no reason why Mlle. Cassini should not find and acquire the one thing at present lacking, to enable her to achieve a glorious success in her chosen career.

The second concert, or, as it is styled by the managers, "Festival Musica," had with Gabriel Fauré, the Quatuor Geloso, Mlle. Chénal and M. Cortot as much success as the first and presages that of those to follow.

Advanced pupils of Wager Swayne have recently been coming to the front in surprisingly creditable performances. Of Mrs. Norman Lee, the Daily Mail remarked: "At the meeting of the British Embassy Church Working Party, held at the Hotel d'Iéna, Paris, an exceptionally interesting musical program was provided. Mrs. Norman Lee, after playing a Chopin valse and Sinding's "Frühlingsrauschen" with great delicacy and grace, gave a fine interpretation of Mendelssohn's G minor concerto, the orchestral part being played on a second piano by Mlle. Jeanne Joliet (another Swayne pupil). Elsie De Voe, who is an accomplished solo performer, has also been taught to play accompaniments musically and helpfully. At a reunion of the students she accompanied Georges Bare in his violin concerto of Tchaikowsky; in the Paganini "Witches Dance," and "Humoreske" of Dvorák. On a "Beethoven" night, with the Orchestra Touche, Miss De Voe played the sonata in C (op. 2, No. 3), winning much applause from the large audience. At an artistic soirée of the Russian Society, given in the Salle Hoche, Miss De Voe was again applauded when she played three etudes from op. 25, of Chopin, the "Sonnet de Pétrarque" and "Un Soupir," both by Liszt. Georgia Richardson, who, a short time ago, played so successfully the Beethoven "Emperor" concerto with the Touche Orchestra, more recently gave an excellent interpretation of the Chopin sonata in B flat minor, at one of the Students' Atelier Reunions; later, Miss Richardson played an "Arabesque" on the themes from the "Blue Danube," by Strauss-Schultz-Evler. At another of the Atelier Reunions Mlle. Jeanne Joliet performed the Beethoven "Pastorale" sonata in D (op. 28), and a group of pieces by Paderewski, "Légende" (op. 16), "Le Rossignol" of Liszt, and a gavotte (op. 125), by Raff. Mlle. Joliet gave evidence of much improvement during the last season. Margaret McCraney, a young American violinist (formerly with Sevcik, in Prague, but now studying in Paris), was heard to advantage on the same evening in Wieniawski's "Légende" and a "Moderato," with the "Perpetuum mobile," of Ries.

DELMA-HEIDE.

QUEBEC MUSICAL NEWS.

Quebec, Canada, February 3, 1910.

One of the most brilliant musical events ever held in this city was the concert given by the Quebec Symphony Society under the distinguished patronage of His Excellency Earl Grey, Governor General of Canada, on Wednesday evening, January 26. There was an exceedingly large audience, comprising the élite of Quebec society, headed by His Excellency himself, who entered with his party to the strains of the national anthem. Mr. Vézina and his sixty musicians were applauded with enthusiasm. Beside the playing of the orchestra, the audience was accorded another treat in the singing of Alice Lakin, the English contralto, who displayed a sweet and unusually well trained voice. She was compelled to give encore numbers to satisfy her hearers. Following was the program: Overture, "Patrie," Bizet; "Mon Cœur s'ouvre à ta Voix" ("Samson et Dalila"), Saint-Saëns, Alice Lakin, with orchestra; "Ballet des Sylphes," Berlioz; "Humoresque," Dvorák; "La Farendale," No. 3, Dubois; "Adagio Lamentosa," symphony No. 6, Tchaikowsky. Songs with piano: "Du Bist Wie Eine Blume," Rubinstein; "Du Bist Die Ruh," Schubert; "Fleur du Vallon," Godard; "L'Amour," Godard; "All Through the Night," Del Riego; "Happy Song," Del Riego, Alice Lakin; ballet music "Lakme," Delibes.

Concert Direction J. A. Gauvin announces as probable the coming to this city early in April of Createore and his band.

Georgette Commettant, a young French violinist, who has recently arrived in this city from Paris, will give a concert on February 24. She will have the assistance of Paul Dufault, tenor, from New York, and a few local artists. Miss Commettant has joined the first violin class of the Quebec Symphony Society.

The principal soloist of the last concert of the Ladies' Morning Musical Club was Ernestine Gauthier, a French Canadian girl, at present a resident of Springfield, Mass. Miss Gauthier created a very fine impression. She is the possessor of a well trained mezzo-soprano voice and has a great deal of musical knowledge and an artistic temperament.

"Le Rajah," an opera bouffe in two acts, by Mr. Vézina, the conductor of the Symphony Society, will be given its première on March 14.

I. REMI.

Choir Positions Secured by Anderson.

Walter R. Anderson's musical bureau has recently filled a number of excellent choir positions in Greater New York and vicinity. Among the contracts closed by the clever Mr. Anderson are solo soprano for the Brick Presbyterian Church, corner Fifth avenue and Thirty-seventh street; solo soprano, Plymouth Congregational Church, on Orange street, Brooklyn; solo bass, at the Central Congregational Church, on Hancock street, near Bedford avenue, Brooklyn; solo tenor at the Munn Avenue Presbyterian Church in East Orange, N. J.

How did you like the music of "Elektra"?
It was a terrible strain.—Exchange.

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London Recital by Kirkby-Lunn.

Madame Kirkby-Lunn, who arrived last week and made her first appearance Sunday last at Carnegie Hall with the Volpe Symphony Orchestra, will remain in America throughout February and March, touring the Middle West and East in a series of orchestral appearances and in recital. She comes to America under the management of Loudon Charlton.

A few days before sailing for this country Madame Lunn gave a recital in Bechstein Hall, London, upon which the London press commented as follows:

It afforded another example of the versatile art of this gifted singer. Her interpretations of classics from composers such as Brahms were full of emotional beauty tempered by artistic restraint. —Daily Chronicle.

This recital showed that this talented singer, who has made such a big reputation on the opera stage and in oratorio, must now be counted among the few lieder singers who have temperament and intelligence. It is to be hoped that Madame Kirkby-Lunn will give more recitals. —Daily News.

That the art of Madame Kirkby-Lunn is most attractive was proved by the enormous audience which more than filled Bechstein Hall. Enthusiasm reigned, and for once it was not misplaced. In one respect especially Madame Kirkby-Lunn set a fine example to her confreres, namely, in the clearness of her diction, whatever the language used. —Telegraph.

Madame Kirkby-Lunn is one of the fortunate artists whose recitals appeal with equal force to every class of concert goer. Musicians are attracted by an admirable selection of songs sung with faultless beauty of tone and unerring taste, while to the public generally her singing appeals with striking force. —Daily Graphic.

Madame Lunn sang as beautifully as ever and the large audience was delighted. There is no need at this time of day to enlarge upon the remarkable quality of her voice or the extreme skill with which she uses it. These are indisputable facts. —Pall Mall Gazette.

Sulli's Bridgeport Class Recital.

Masonic Temple was filled on Friday evening, February 4, with a most enthusiastic audience when the most advanced pupils of Giorgio M. Sulli's Bridgeport class gave their semi-annual song recital. Mrs. Philip Wiedenhammer (soprano), Mabel Bump (mezzo) and Elizabeth Spencer (alto) sang the trio from "Carmen." The solo by Miss Bump was sung in fine voice, repeating the success she scored with this part at Sulli's recital in New York last month. The air from "Eli" (Costa) was well rendered by Charles Wheeler (baritone). Lillian Kelley (dramatic soprano) sang "Tender Ties" with expression

and feeling. Mrs. C. W. Phillips (alto) gave an air from "Nadeshda" in her usual style and voice. Nanchen C. Adams (lyric soprano) pleased the audience with "I Sent Up My Heart to Thee" (Mrs. Beach) and "Damon" (M. Stange).

The success of the evening was scored by Lena Mason (coloratura soprano), delighting the audience so well with the recitative and cavatina from "La Sonnambula" that she was obliged to respond to an encore, rendering Strauss' "Voci di Primavera." The trio from "Aida" was especially well sung by Judith Landberg (soprano), Elizabeth Spencer (alto) and Elliott Curtis (tenor).

The second part of the program was opened by Lealia Joel Hulse (alto) singing "Cavatina" (Raff-Bina), with Leslie Vaughan, violinist. Irene Cremin (lyric soprano), a new pupil, sang "Carmena" (Wilson) with a great deal of expression. "The Trumpeter" (Dix) was well sung by Stanley Beans (bass). The cavatina from "Semiramide" by Mrs. P. Weidenhammer proved a very enjoyable number.

Mrs. Hulse sang Haydn's "Spirit Song" and Judith Landberg (dramatic soprano) gave an aria from "Aida." The last number, the sextet from "Lucia," sung by Miss Mason, Miss Bump, L. A. Edwards, Edgar Webster, Jr., Charles Wheeler and Mr. Beans, concluded one of the most brilliant recitals of the season and was a most artistic exhibition of Sulli's teaching.

Music in Hartford.

HARTFORD, Conn., February 2, 1910.

January 24 the Hartford Philharmonic gave the third concert of the season and an especially pleasing and pretentious program was rendered, reflecting great credit upon the conductor, John Spencer Camp. Ada Sassoli, the well known harpist, was the assisting artist, and her playing was much enjoyed.

Next Friday evening Margaret Keyes appears in recital at Unity Hall under the auspices of the Musical Club, a large audience being assured, as the house is sold out.

Gallup & Co., have been singularly fortunate in securing Kirkby-Lunn as the soloist for the next Boston Symphony Orchestra concert, February 28.

The Musical Club announces the appearance of Mr. and Mrs. Arnold Dolmetsch for February 15.

A. DEUTSCHBERGER.

FLORENCE NOTES.

FLORENCE, Italy, January 20, 1910.

The new opera company at the Pergola opened most brilliantly and successfully. Donizetti's "Marie de Rohan" was given on the opening night with the great Italian baritone, Mattia Battistini. Nothing can be said too much in praise of this wonderful artist. His voice is still beautiful and his emission perfect. It is the real pure tone of the old Italian school.

Mignon Nevada, daughter of Emma Nevada, made her debut here in the "Barbiere." Her singing is the old Marchesi school at its greatest perfection. Her voice is lovely and melodious and her high tones float like crystal bubbles. She took the house by storm and had to repeat the great aria three times amid yells and shouts of admiration. She has a great future ahead of her.

Harold Bauer gave two most successful recitals. He is a great favorite in Florence and his concerts are always packed.

Albert Spalding, the young American violinist, who lives in Florence, gave a most interesting concert at the Salone della Pergola. A large audience greeted his return to this city. He has greatly improved since he last played here.

Mario Ancona is to sing Wolfram in "Tannhäuser" next month. He is a Florentine and seldom sings here. A crowded house is therefore anticipated.

Paderewski, Galston, and others shortly are expected here.

MARIO AMATI.

Progress for Another McLellan Pupil.

Richard Smythe, tenor, one of Eleanor McLellan's talented pupils, is also meeting with success as a composer. His anthem, "Crossing the Bar," is being received with great favor, and has been sung in the following well known churches: Third Presbyterian Church, Pittsburgh, Heinroth, organist; Fifth Avenue Brick Presbyterian Church, New York, Clarence Dickinson, organist, and Church of the Ascension, Samuel P. Warren, organist.

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CONCERTS IN FLORIDA.

TAMPA, Fla., January 31, 1910.

A sacred concert given at St. Andrew's Episcopal Church recently by George Nuttman, an accomplished organist of New Brunswick, N. J., was much enjoyed by a large audience. Mr. Nuttman was assisted by Mrs. W. A. Carter and Luette Gunby, sopranos; Mr. Orne, baritone, of Los Angeles, Cal.; J. A. Turner, violin, and Mrs. W. H. Ferris, accompanist.

The last meeting of the Friday Morning Musicales of this city, consisted of waltzes and Italian songs, and was in charge of Mrs. G. N. Patterson. The president, Mrs. E. H. Hart, presided. The program was opened by Mrs. E. V. Whitaker, who sang, in Italian, "La Cieca" from the opera "La Gioconda." This was followed by a paper, "The History of the Waltz," written by Kathleen Phillips, and read by Mrs. Howell Lykes. This very interesting paper was followed by Liszt's brilliant "Faust" transcription by Mellie Browne. Mrs. Carter sang "The Happy Morning Waits" (Parilli); Hilda Kreher rendered a violin selection, "Waltz" (Alard), after which Mrs. Charles Dickens and Mrs. Ferris contributed a piano duo, "Waltz" (Liszt); Marion McKay sang "Could I But Come to Thee," and Mrs. Claude Park, "Bobolink" (Bischoff); a piano duo, "Il Trovatore" selections was played by Mrs. Ferris and Mrs. Lykes. Luette Gunby then sang "Beloved It is Morn." The program closed with two beautiful selections by Mr. Orne, baritone, "Queen of the Earth" (Pinsuti) and "Every Kiss a Song" (Massenet).

A delightful concert was given in the auditorium of the German-American Club, January 13. The program, in charge of Hulda Kreher, consisted of various and diverse kinds of music, including choruses, orchestral selections, duets, trios, quartets and solos.

The first private musicale of the season was given Wednesday afternoon by Elizabeth Carew and her sister, Mrs. James G. Lawrence, at the home of the former, to introduce Mrs. Loula Hibbette into the musical circles of this city. Mrs. Hibbette, who is a typical Southern woman, has just returned from Paris, where for the past two years she studied voice under excellent teachers. She will be the guest of Mrs. Carew for the winter. Musically, as well as socially, this affair was one of the most delightful ever given in the city, and was attended by over 100 ladies. At the door, little Mar-Rae Macfarlane received the cards, and little Katherine Ferris presented each guest with a daintily engraved program. Receiving with Mrs. Carew, Mrs. Lawrence, and Mrs. Hibbette, were Mrs. J. B. Wall, Mrs. Dupree, Mrs. Seclor, Mrs. Seckinger, and Mrs. Rancy. Others assisting were Mrs. W. H. Ferris, Mrs. W. W. Jones, Mrs. W. A. Carter and Mrs. J. C. McKay. Contributing to the musical program, besides Mrs. Hibbette, were J. A. Turner, violin; Mrs. Carter, Mrs. Luette Gunby, and Mrs. Meade, sopranos; Mr. Orne, baritone. Mrs. Ferris, at the pi-

ano, played the accompaniments with her usual sympathy of touch. In "Caro Nome" ("Rigoletto") Mrs. Hibbette's voice was magnificent. Her tones are pure and clear and she has perfect control of her voice. At the close of the program, a course luncheon was served.

Nordica will appear here in concert, February 15, at the Tampa Bay Casino.

The German-American Sngerfest, will be held in this city during the Panama Canal Celebration, February 20, 21 and 22.

PAULINE BROWN HAZEN.

Many Engagements for Grace Hall-Riheldaffer.

Many engagements have been booked for the popular soprano, Grace Hall-Riheldaffer. This fact once more proves that there are singers who receive hearty recog-



GRACE HALL-RIHELDAFFER,
Soprano.

nition in their own city and State. Her engagements with the Pittsburgh clubs and leading musical societies of that city show that she is indeed a favorite, but all of

this would not be unless the singer merited such universal popularity. In Pittsburgh they do know something about good music and artistic singing, and each year more and more artists who make their homes there find it just as easy to secure engagements in the South and Middle West as artists residing in New York. Mrs. Riheldaffer's Pittsburgh engagements include: Three concerts with the Mozart Club, Apollo Club, Tuesday Musical Club, Pittsburgh Orchestra String Quartet, Pittsburgh Festival Orchestra, Couch Orchestra (Pittsburgh men), Mendelssohn Trio of Pittsburgh, Schubert Ladies' Chorus, De Packer Orchestra (Pittsburgh men). Other bookings show that the singer has been soloist and musical director for the Y. P. S. C. E. in Western Pennsylvania and Eastern Ohio. She has also appeared as soloist for the Credit Club of Pittsburgh and at three successive commencements of the Western Pennsylvania Hospital.

Yesterday, February 15, Mrs. Riheldaffer gave a recital under the auspices of the Ohio Northern University. Her program consisted of German, French, Italian and English songs, by Schubert, Brahms, Strauss, von Fielitz, Verdi, Reichardt, Chaminade, Cadman, Clough-Leigher and Arne. February 20, the singer will begin a Southern tour. Press notices read:

Soloist at Green County Teachers' Institute, at Waynesburg, Pa.—Mrs. Riheldaffer delighted us again with her magnificent voice and songs, and as usual was recalled to the stage. The splendid solo work of Mrs. Riheldaffer is growing daily in favor with the institute audiences. She has an exceptionally pure soprano voice, perfectly clear in tone and carrying quality, over which she seems to have absolute control.—Waynesburg Times.

Musical Event Pleases Audience.—Grace Hall-Riheldaffer, soprano, has an unusually rich voice and her rendition of the difficult selections brought forth rounds of applause.—Cannonsburg, Pa., Daily News.

Strauss Day, with Tuesday Musical Club of Pittsburgh.—Grace Hall-Riheldaffer followed with "Seitdem Dein Aug in Meines Schaute," "Das Geheimnis" and "Stndchen," into which she put great interpretative power. The first and last suited Mrs. Riheldaffer's voice better than the second, although, so far as interpretation went, it fared as well as the others. It was the last, however, that showed Mrs. Riheldaffer's voice to the best advantage; the song scarcely could be improved upon, so well was it sung. She put into it every mood its composer meant for it.—Pittsburgh Dispatch.

"Let us not question that Strauss' "Electra" reveals an even more astonishing command of orchestral technics than "Salome." This virtuoso composer's resources, apparently, are unlimited, and if he cannot suggest quite as much through his music to the ordinary mortal as he himself believes, at any rate his delineative skill is prodigious. Let us not find fault, either, with the extremely polyphonic idiom of expression Strauss has made his own, nor lay too much stress on his fondness for what is sheerly ugly. The medium of expression, after all, is comparatively unimportant and genius may make itself quite as conspicuous in dealing with themes that are disagreeable as with subjects that are pleasant.—N. Y. Press.

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TETRAZZINI IN COLUMBUS.

COLUMBUS, Ohio, February 5, 1910.

Tetrazzini, with her concert company, drew the largest audience of the season Friday evening in Memorial Hall. She was in magnificent voice and in the happiest of happy moods, singing herself quite into the hearts of an audience tremendously responsive and tumultuously enthusiastic. Not one person was heard to criticize Madame Tetrazzini. She was everything vocally that Columbus expected her to be, and there was no mistaking the matching of the moods of singer and audience, which were in the highest degree—mutual delight. Orville Harold, the tenor, was a surprise and delight. Mr. Harold made a fine impression. Signor Polese commanded admiration for nobility of bearing, splendid tone and authoritative readings. Berthe Soyer has a big voice, at times discordant, generally rich and fairly sweet. She has the disagreeable failing of getting off the key, which Signor Scognamiglio tried to help her avoid by carrying the melody in the "Samson and Delilah" aria, "My Heart at Thy Sweet Voice," greatly marring the artistic effect of the accompaniment. The program as a whole was an illuminating one, and was universally enjoyed. Mr. Hammerstein's opera singers made better than good here.

The Flouzalet Quartet will be here Tuesday evening, with a short group of piano solos in the second half of the program. Clarence Adler, pianist.

The dates for the Cincinnati Symphony Orchestra concerts are February 28 and March 28. There is already a large advance subscription.

The Twilight Concert was given by Edna Paine Fenimore, pianist, and Oley Speaks, baritone. The concert was an artistic success.

Rosa L. Kerr's pupils gave an excellent Beethoven program last Thursday afternoon. Miss Kerr has a Schubert and Chopin program—already announced.

The May Festival plans are completed. The Theodore Thomas Orchestra, Columbus Oratorio Society, composed of 250 well trained singers, directed by W. E. Knox, and four soloists, Corinne Rider-Kelsey, Margaret Keyes, Herbert Witherspoon and Dan Beddoe.

ELLA MAY SMITH.

Marie Zeckwer's Success with Philadelphia Orchestra.

Marie Zeckwer, the soprano, was a soloist with the Philadelphia Orchestra, in Philadelphia, Wednesday evening, January 19. The musical critics of that city recorded the following opinions about the young singer:

Marie Zeckwer, who was soloist for the evening, sang the hazy-voiced aria from "Der Freischütz" so well that she was recalled several times and finally obliged to follow it with Zerlina's song from "Don Giovanni." "Batti, batti, o bel Masetto," likewise rendered in excellent fashion.—Philadelphia Record.

The soloist of the evening was Marie Zeckwer, one of Philadelphia's most pleasing and artistic sopranos.—Philadelphia Evening Bulletin.

Marie Zeckwer, soloist of the evening, sang the aria "Leise, Leise in der Schlummer," from "Der Freischütz." Her voice is a light, carefully trained soprano, and won for her enthusiastic ap-

plause. For an encore she gave Mozart's "Batti, Batti," from "Don Juan."—Philadelphia Public Ledger.

Marie Zeckwer was the soloist of the evening. She contributed the fourth number, the beautiful prayer from "Der Freischütz," in such a pleasing way that she was compelled to respond to an encore. Miss Zeckwer is one of the best of the Philadelphia sopranos and her voice last evening seemed exceptionally mellow and tuneful.—Philadelphia Press.

MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., January 27, 1910.

The week began Tuesday night with a charming concert by the Louisville Quintet Club. This exclusive little organization seems to improve with each performance, and is fast reaching a state of perfection. The personnel includes five musicians who typify the best artistic standard of the city, and they need not fear comparison with any similar club in the country. The number most enjoyed by the audience was an effective transcription, the "Liebstod" from "Tristan," by Karl Schmidt. Mrs. Whitney (piano) and Mr. Schmidt (cello) distinguished themselves. The other members of the Quintet are Charles Letzler, Alinde Rudolf, and Victor Rudolf.

Wednesday night, Corneille Overstreet gave a piano recital at the Woman's Club before a large audience. Miss Overstreet's art has broadened and matured, and she deserves to rank with the best exponents of piano playing. Her command of technical effects is almost faultless, and she has a free and noble style which, while not masculine, is far from what one associates with the usual "feminine" manner. In subtlety of interpretation she has gained much in the last year, and the repose hitherto lacking is now apparent. Her program included Beethoven's sonata, op. 31, No. 3; several Chopin etudes and nocturnes, and compositions by Corelli-Godowsky, Brahms, Debussy, d'Albert, and Strauss. In each and all of these Miss Overstreet displayed complete mastery of effect, and proved to be an artist of distinction.

Sunday afternoon, the regular concert of the Philharmonic Orchestra attracted a large number to the Masonic Theater. The program was light, but pleasing, and the work of the orchestra was finished. Eva Korb was the soprano soloist, and her exquisite voice has never been heard to more pleasing effect. It is phenomenal in its range, brilliancy and quality. Her selection, "The Call of Radha," by Harriet Ware, displayed it to advantage. The difficult passages of this song were sung with a beauty of tone which left nothing to be desired. She was doubly encored, responding with Batten's "Nightingale," and "To You," by C. B. Hawley. Peter J. Schlicht, baritone, sang several charming songs, by Edwin Schneider, in his usual delightful style, and with Miss Korb sang the duet from "Don Juan," which also received a hearty encore.

Monday night Julia Levin gave a song recital at the Woman's Club. Her voice gives promise of great things when she has devoted more time to serious study, as she intends to do. She was assisted by Charles Letzler and Frederic Cowles, two of Louisville's favorite musicians.

K. W. D.

The "Hans Heiling" revival at Frankfort was not a success.

Cincinnati Conservatory of Music.

CINCINNATI, Ohio, February 5, 1910.

The Conservatory Orchestra concerts have now established themselves as a strong factor in the Cincinnati musical life and cards of admission are enthusiastically sought after by the large music loving public of this city. The concert on last Wednesday evening was one of the most brilliant events in the history of this organization as also of the Conservatory Chorus, which shared honors with the orchestra in its finished rendition of Smart's cantata, "King Rene's Daughter." The Conservatory Orchestra, entirely a student body, was organized by Signor Tirindelli a number of years since, and has been led up to a very high standard of excellence by this enthusiastic, indefatigable leader. The concert served to introduce to the public a talented young violinist, Edwin Ideler, who played the exquisitely fanciful idyll "In a Garden," of Tirindelli, with orchestral accompaniment. He played it in a manner that elicited the most hearty applause, finally calling for a "da capo." Following this number came a noble performance of Saint-Saëns, concerto, G minor, played by Grace Portune, pupil of Frederic Shailer Evans. The second part of the evening was devoted to the cantata "King Rene's Daughter." The chorus, under the training of Harold Becket Gibbs, has this year attained fine tonal quality, the attack being always good and the singing of the chorus highly colored and full of contrast in light and shadow. Florence Anna Teal sang the part of Iolanthe, the princess, authoritatively and created a fine impression with her rich high soprano voice and beautiful legato. Mary Fletcher Gray as Marta revealed a deliciously fresh voice, and artistic skill and appreciation of a high order. The part of Beatrice was well taken by Gertrude Mills Hunnicutt, contralto.

Winifred Burston, pupil of Theodor Bohlmann, was heard in an evening of piano concertos at the Cincinnati Conservatory of Music on Friday, January 28. Her program was made up of three large works in this form: the Schumann, the Brahms D minor and that in E flat of Liszt. Miss Burston possesses a good technical equipment and brilliancy, and played her taxing program with the utmost ease.

Rarely has so excellent a students' recital been heard as that in which Frederic Shailer Evans presented eight of his pupils at the Cincinnati Conservatory of Music on the evening of January 29. The highest standard was set and carried out throughout the program.

Hutcheson in Demand.

February will be a busy month for Ernest Hutcheson. He will have appearances with the Philadelphia Orchestra and with the Boston Symphony Orchestra in Boston and Providence. He also plays at the White House on February 21. February 24 he will deliver a reading of "Elektra" at the Peabody Conservatory of Music in Baltimore, February 26 he will appear in Washington, and Steinert Hall in Boston on March 7, his second appearance in that city.

Mrs. Quizzicus. Your husband has a tenor voice, hasn't he?

Mrs. Cynicus. Yes, when he sings, but when he talks he makes some base remarks.—Town Topics.

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"The Mechanics of Piano Technic," a Primer, by
Ethelbert W. Grabill.

Books written in praise of the glories of piano playing, and of the crown of laurel which awaits the brow of every follower of Liszt and Busoni, should be prohibited. The author and the publisher of such books should be treated as felons and made to "sit in solemn silence in a dank dark dock, in a pestilential prison for a lifelong lock." Think of the thousands of fine shoes that might be doing useful service in the world today if the clumsy cobbler hands which should have made them had not been wasted at the keyboard! Think of the born criminal lawyers who wrangle at piano recitals, arguing and proving and sifting evidence to show that Beethoven is "not guilty," and that Bach "should be acquitted"! Think of the archbishops and prelates whose persuasive eloquence, sufficient to move to tears and heavenly raptures cathedral congregations, is now frittered away in mawkish readings of Chopin and sentimental interpretations of Schumann!

But though Polonius counsels Laertes to "beware of entrance to a quarrel," he also admonishes him to fight his best when he has started. In a like manner we must counsel the young man to beware of pianism. But being a pianist, let him do his best to be a good one. Now it is to this class that we can most heartily recommend Ethelbert W. Grabill's "Mechanics of Piano Technic." The book is dry reading, though written in faultless English. No young boy will put this primer down with flashing eye and heated brain, exclaiming, "I, too, will be a pianist!" But the thoughtful student, who after months or years of drudgery finds himself no nearer the goal, will read this book with profit, and perchance may find himself on the right road at last.

For Mr. Grabill systematically considers the mechanical problem of piano technic. He treats of the finger, hand, wrist, forearm, shoulder. He shows how the old school, which only considered the finger, was incapable of dealing with the difficulties which composers were continually adding to compositions for the piano. He tells of the opposition that all new ideas have had, and explains how it is that so many students, through old methods, fail to achieve a modern technic. He explains the muscles which bend and the muscles which straighten the finger and how they act and re-act. Does it not sound like common sense to be told that the pianist must learn to relax the muscles which pull one way when he wishes to use the muscles which pull the other way? Of course it is common sense. We can see it at once—when it is explained. And yet in piano playing, as in every other occupation, common sense is the most uncommon sense. Can anyone compute the appalling amount of energy wasted every day by the thousands of pianists merely in forcing the muscles which pull the finger south, to overcome the resistance of the muscles which are pulling the finger north at the same time? Relax the north muscles and let them rest when you want the south muscles to pull the finger. Isn't that simple enough? Our author also treats of the lateral movement—the travels east and west, so to speak. He insists on the clear understanding of the laws of nature, warning the

student against all the ingenious mechanical contrivances that from time to time claim the attention of the despairing student. He says:

"Above all, the processes of playing and learning to play must be natural processes. Natural, mental and physical channels, in which the race life of the human animal has run for ages, must be sought out in any human action which we propose, and the new action conformed to those channels if we expect success. Technical inventions which oppose race habits of mind or body may seem to succeed temporarily, but inevitably end in failure and often in disaster, as witness the attempts of Schumann and a myriad of lesser talents. The processes of experimentation, induction, and deduction which lead to the discovery and adaptations of the natural laws relating to technic are as truly parts of natural science, and make use of the scientific method as properly as any other section of the wide domain of knowledge."

It is a good book, and should be in the hands of every student of the piano. And while we are too old and too wary to be inveigled into the flowery paths of pianism, yet we have no doubt but that the editorial typewriter will click all the more merrily when the operating fingers are guided by the system that Ethelbert W. Grabill so ably explains.

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"Studies for the Acquirement of Sight Singing,"
by A. J. Gantvoort.

There are a number of methods on the market for the acquirement of sight reading, but none so comprehensive and thorough as the great work by A. J. Gantvoort in three books. These studies have already been noticed in the columns of THE MUSICAL COURIER, but the neglect of music students to learn to read is so common that it is not out of place to bring these books again to the notice of our readers.

When we read of Bach's scorn of the "carpet knights" who could not compose except at the keyboard; when we are told that Mozart never put a note down on paper until the work was entirely finished in his head; when we find Beethoven composing his sonatas and symphonies walking about the country outside Vienna, we instinctively conclude that there is something wrong in the method of the composer who must feel his way along the piano keyboard when he ventures into the labyrinth of composition. We would have nothing but contempt for the actor who could not read his printed lines; and yet the most eminent singers are often unable to read the simplest melody silently by the eye, without the assistance of an instrument to drum the tune into their ears. Has the reader of this article never seen the village grandmother with some familiar, oft-read book, pointing to each word, and mumbling half aloud each syllable? She is an accomplished reader beside most of those who attempt to read music. The fault, however, is not always the student's, but the teacher's—or rather the defective methods. For there is no reason why the musician should not as clearly hear a known sound through the eye as he can hear a known word. It is impossible to look at a word or a number with which we are familiar without hearing it. Let the reader of these columns try the experiment on any word here printed. Then

pick up a simple piece of music and look at it. What happens? Does he see spots and lines, or does he hear familiar sounds? If he is trained as he ought to be, the sounds of the music will come to him through the eye just as readily as do the words that are printed with the music. Now it is to bring about this desirable end that A. J. Gantvoort has compiled his extremely valuable work.

The first book deals with diatonic notes—that is, going from a note to the next note above or below it—a very simple process it appears. Yet how many there are who cannot do it correctly, making the difference between a half and a whole tone, and keeping the time value of the notes? Book Two teaches all manner of intervals. Book Three gives exercises that resemble the airs of elaborate operas, ending with examples from Bach, Palestrina, Handel. Of course the mastery of such studies will take time. But on the other hand it must be remembered that a musician who is a poor reader wastes, in the course of his life, many, many times over the length of time it would have taken him to learn all the exercises of these books—to say nothing of the vexation of spirit and the humiliation of being dependent on a piano, and possibly a pianist to play that same piano for him.

Karl Klein Has Another Triumph in Buffalo.

Karl Klein, the American violinist, has had many triumphs this season in the Far West, where he made an extended tour with Flora Wilson. Since his return the gifted young man has been in demand for concerts in the East. Week before last he was a soloist at the concert of the Buffalo, N. Y., Sängerbund. The following criticism is from the Buffalo Commercial of February 3, 1910:

KLEIN VIOLINIST.

PLAYED WITH FINE MUSICIANLY FEELING—HE IS A COMBINATION OF VIRTUOSO AND ARTIST.

The Buffalo Sängerbund gave its second concert of the season at Convention Hall last evening before a large audience and rendered a program of fine choral numbers for männerchor and chorus of mixed voices.

Karl Klein, the talented son of Bruno Oscar Klein, the celebrated composer, was the soloist of the evening. With none of the affectations of the infant prodigy, this young violinist won the audience before he had half finished the first number. He plays with great warmth, with vigorous style, with big tone and with a great technic. His performance of the "Ave Maria," Schubert-Wilhelm, was splendid and entitles him to the highest recognition. In the "Scenes de la Czarinas," by Hubay, the young artist seemed quite unimpaired of the technical difficulties. The other numbers he played were nocturne, by Bruno O. Klein, minuet, Beethoven, and "Tota Navarra," by Sarasate. These were delivered with infinite gusto and good taste. As encores he played "Souvenir," by Dold, and gavotte, by Gossec. Mr. Klein was the first violinist to play the gavotte in this country.

Wiley Howard Davis, Tenor.

Wiley Howard Davis, of Georgia, one of the Francis Stuart artist pupils, is a tenor singer who combines ingratiating appearance, fine voice and unusual breath control with confidence of manner; this makes his singing of the long phrases of oratorio, such as "Comfort Ye" and "Every Valley," by Handel, and the sustained opera aria, "O Paradiso," exceptionally enjoyable. High B flats are sung with ease by him, and his clear enunciation contributes still further to make his singing highly effective.

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ALVIN L. SCHWABER, Sec. and Treas.

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NEW YORK, WEDNESDAY, FEBRUARY 16, 1910.
No. 1560

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Dr. W. L. Blumenschein, Piloty Str. 9a.

LEIPZIG—

Eugene E. Simpson, Nürnberger Strasse 27.

DRESDEN—

Mrs. E. Potter Frisell, Eisenstuckstrasse 16.

NAPLES, ITALY—

Claude Reddish, Pensione Pinto Storey, via Amedeo.

THE HAUVE—

Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN—

Louisa Upling, Vestmannagatan 28.

ARGENTINA, SOUTH AMERICA—

Mrs. T. A. Whitworth, Buenos Aires.

MEXICO CITY, MEXICO—

Ysidoro W. Teschner, Avenida Del Cinco De Mayo No. 20, Despacho No. 22.

HABANA, CUBA—

José Giralt y Cibera, Calle De O'Reilly No. 61.

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SUBSCRIPTIONS: Including Delivery

Invariably in advance.		
United States		\$5.00
Canada		\$6.00
Great Britain	£1 5s.	15s.
France	31.25 fr.	Italy 31.25 fr.
Germany	25 m.	Russia 12 r.

Entered at the New York Post Office as Second Class Matter.

Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$150 a single column inch, a year.

On reading pages, having three columns to a page, \$300 an inch, a year.

Reprints, business notices, etc., at 50 cents a line. Broken lines counted as full lines. Headings counted at two lines per heading.

Full page and half page advertisements \$350 and \$250 respectively per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. Saturday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

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Published Every Saturday During the Year

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

If Poe, why not Strauss?

THE Hamburg Philharmonic Society has chosen Sigismund von Hausegger as its permanent conductor, to succeed Max Fiedler, who has just signed a contract for two years more with the Boston Symphony Orchestra, as reported exclusively in THE MUSICAL COURIER last week.

HENRY T. FINCK quotes a speech of Richard Strauss which should bring joy to the camp of the suffragettes. Asked whether women should be encouraged to conduct orchestras, the revolutionary composer of "Elektra" replied: "All good conductors are under the direction of women, so why not the rest of the orchestra as well?"

CINCINNATI is to be congratulated not only because it has the invaluable services of Mr. Stokowski as the conductor of its symphony orchestra, but because those in whose hands the destinies of the orchestra rest have had the fine artistic sense to make his engagement, so to say, permanent by securing him for four years. This is one step in the right direction, and it will bring about such a musical uplifting on the banks of the classic Ohio as to encourage a deeper and more sincere culture of music and also other arts than ever before.

ACCORDING to present indications there will be such an exodus of European artists for America next season that we shall have here no less than eight great violinists; four solo cellists, maybe seven; fourteen high sopranos; eight dramatic sopranos, and eleven mezzos and altos, besides those already engaged. There will be sixty-eight pianists and three great organists next season over here, and then come the conductors and the specialists besides. The opera companies will bring over for the personnel, consisting of singers, players, dancers, business heads, chorus and chorus masters, hangers on, etc., from Italy, 1,908; from Germany, 1,674, and from France, 1,561, while Austria-Hungary and Russia and Poland will, with Roumania and Scandinavia, furnish no less than 1,101. Other countries lying around loose in Europe will send another 123. After a while, if this continues, there will be no opera or concerts in Europe unless we continue to send Americans over, as has been done for several years past. Reciprocity is not as bad as expatriation, as the American opera composer said to the manager of opera in America.

AGAIN rumors have reached this office that we are interested in one or more musical bureaus, and while this is merely a repetition of similar rumors, periodically revived for many years past, yet it seems necessary to say a few words on the subject once more, and doubtless as all of us get older and more foolish, even twice or three times more. We have no specific or direct pecuniary interest in any music management or bureau, but we have a very deep indirect interest in all of the bureaus as a matter of business. If managers succeed, it means the success of musical artists, and if, or when, musical artists succeed musical affairs succeed, and musical journals are among the affairs of music. No doubt, then, we are interested in music bureaus and with managers. But we are not directly interested in any one or any two or more or less music bureaus or managers. All of the present managers have been named, in the order of their tenures, as being our private or special beneficiaries, but we have never had a favorite, and the logic of the situation should prove this to any person claiming ordinary business intelligence. How could this paper have reached its successful issue and the present practical prosperity if such an impracticable idea, as such rumors predicate, had been in effect? It is an insult to intelligence to continue to deny the nonsense.

LATEST ON OPERA.

At a meeting held yesterday by the directors of the Metropolitan Opera House Company, an important matter was discussed, and finally left to the decision of one of the members, which makes it necessary to say nothing about it, as the daily papers are conflicting in their reports and any other statement on the subject may create comment that should be discouraged.

The propositions are very simple, and yet, in a board of directors consisting of gentlemen who do not care to interfere with one another's theories as to life and art, society and business, many perturbations must be adjusted before final action can be taken. The Chicago situation has simplified matters very much for New York, for the reason that Campanini is no longer free to be disposed of, for the steps in Chicago have advanced to such a degree that it is absolutely essential for that city to have Campanini. There was a time when it would have been possible to make a demonstration here, but the time is over. Mr. Toscanini will have to remain here with Mr. Gatti-Casazza, and these two gentlemen will have to continue the operatic management indefinitely.

As to Mr. Dippel, if he does not propose to accept the Chicago proposition, it will be impossible for him to make any further operatic progress in this city, from the fact that neither Gatti-Casazza nor Toscanini will tolerate further interference in the plans of the opera and at the same time assume responsibilities. It is for this reason that the arrangements like Baltimore have been discontinued and Philadelphia modified. The issues have been definitely joined and decided upon so far as Fate settles these questions, and whatever the board of directors has done will be simply in agreement with such conclusions.

AS THE MUSICAL COURIER has repeatedly said, there can be no success in any enterprise with double-headed management without responsibility and authority combined. Considering the fact that Mr. Hammerstein is in the field, neither Mr. Gatti-Casazza nor Signor Toscanini will have anything further to say of the future plans of the opera, remaining silent as in the past.

As the case now stands, there is no further possibility of any outside interference in the managerial affairs of the Metropolitan.

As to Chicago.

Mr. J. C. Shafer, at the head of the Chicago Opera, was interviewed by THE MUSICAL COURIER correspondent last Friday in his office at the Chicago Evening Post, of which paper he is editor. In speaking of the election of Bernhard Ulrich, the newly appointed business manager of the Chicago Opera Company, Mr. Shafer informed THE MUSICAL COURIER correspondent that his sole object in not appointing a local man was his desire to please everybody instead of having dissension from the start in his staff. When asked if other engagements had been made, Mr. Shafer announced that this was too soon for publication, but that the readers of THE MUSICAL COURIER might be interested in a cablegram that had been sent by the executive board of directors after its meeting last week to Campanini, as follows: "Desire board of directors one idea—highest class artists—no mediocre proposition—highest grade." These views had already been expressed by Mr. Shafer some time ago at the Cliff Dwellers Club and his views were reported in THE MUSICAL COURIER.

The above interview also discloses the important fact that Chicago will not give its own opera on any exchange basis, but must have its own first-rate artists. Mr. Campanini, as originally published in these columns, has absolute control in Chicago. "Never again will I take chances in America," were his words when it was suggested to him in London last summer that he could secure a remunerative position here under other control than his own. Hence there is no further question as to the future of the Metropolitan. It is all plain enough.

ONE to Meyerbeer: "Tho' lost to sight, to memory dear."

REFLECTIONS

BY THE EDITOR.

RUNNING through the crude phrases of the following music criticism on a Sembrich concert that took place at Roswell, Chaves County, New Mexico, Monday, January 24, are many clairvoyant ideas, and we can learn one thing at least, in studying this hinterland essay, and that is that the people want, need, and support singing with text in their own language.

The article is lifted from the Roswell Register-Tribune of January 25, and is verbatim; the city has about 2,500 inhabitants:

SEMBRICH CONCERT.

THE QUEEN OF SONG DELIGHTS A GREAT AUDIENCE AT THE ARMORY—CAME FROM ALL OVER THE VALLEY.

A more cosmopolitan audience than that which gathered at the Armory last night to hear Marcella Sembrich and her company would be hard to conceive. It came from all over the Pecos Valley, from as far south as Carlsbad and north to Amarillo, special trains from both directions arriving early in the evening. Many and many of those who thus journeyed far had not for years had the chance to hear a great artist, and they were all mixed up with the crowd who had never heard one. If there was any tendency to make a full dress affair out of it, it failed in the morning. There were a few dress suits and cutaway dresses to be sure, but there were more hand-me-downs and dresses made by the wearer, and lads from the high school and Military Institute, a liberal sprinkling of the real elect who gave up two days' pay in order to enjoy the treat, and a lot of people who never had cause to hesitate at the idea of the three per.

All of them were there with their good humor, and the persistent desire to get all they could for that three. They got it. Madame Sembrich was kindness itself, giving encore after encore with an obliging tolerance that is not common with such stars. Most of the people liked the encores better than they did the stated pieces. They were in English. The first was the homely old "Comin' Through the Rye," another was "The Last Rose of Summer," and still another was Liotti's "Slumber Song," the diva playing her own accompaniment to this latter. The golden voice was the same in all of them, the wealth of expression supplementing it without flaw. Sembrich is not a handsome woman. She is heavily fat. She is long past middle age. She lingers not long on the higher passages. She flirts merely with the trills and birdlike notes. Yet the matchless magic of her royal voice is there still, the unspeakable sweetness, the velvety finish that comes only to the truly great. In the central octaves her power is greater than ever, for life has given her a real understanding of expression that lights up even those strange tongued selections.

Sembrich alone was worth the three per.

Sembrich was not the whole show.

With her was Frank LaForge, who attends to the piano, playing the accompaniments and pulling off a few stunts of his own. It was not the least part of the evening's work, either. He cuts out the foolishness of the average professional. His work is as smooth as velvet, with all the technic, timbre, and other such junk as a man of his grade ought to have, and seldom has. Usually a mixed audience like that yawns when the pianist is sparring for wind, and it is the best tribute to the genius of LaForge to say that they didn't with him. The people liked his work, and would have been pleased with more of it.

Francis Rogers, the baritone, a tall young man with sure enough organ pipes, was given the glad hand also. As with Sembrich, the people liked his English selections best, and he wasn't grouchy with them. His "Blue Bonnets" was particularly effective, and another response, "In the Time of Roses," was a gem.

The whole concert was a solo engagement, with one exception, when Sembrich and Rogers sang a duet of mixed stuff, and this duet, perhaps, appealed most to the higher graded musicians present. It was the love scene between Don Giovanni and Zerlina, and undoubtedly selected on account of its exquisite coloring. To stand stiffly in evening clothes, and make the people feel the melody and the

sentiment of this passage, is the summit of real art. Naturally the people wanted more of it, and they got it.

The concert, in all, was a great privilege. That is the only correct way to speak of it. So long were we shut out from the world here in the valley that to be so favored now is wholly a benefaction, to which the Apollo Club and Director White are entitled to full credit, and after them the people of the valley, who came so far to help make the thing and others to come later possible.

Madame Sembrich left after the concert en tour, her next stop being at Dallas, Tex. Her only stops between Los Angeles and the Texas metropolis were at Albuquerque and Roswell. She did not sing at Albuquerque.

It will be observed that Madame Sembrich sang a Lieder patti with "Comin' Through the Rye" and "The Last Rose of Summer" as the necessary ingredients in it to make it palatable. High art does not protest against the process of feeding the appetites of the lowly in music, and the greater the past of a singer the greater the generosity in closing the career by singing to the multitude—at three per—such classics as the American vaudeville stage resentfully rejected years ago. Anything for the three per.

And yet there is no action taken to return their money to those who sent their checks to the Sembrich Farewell celebration last year. Madame Sembrich has since then repudiated that farewell. The question therefore presents itself: "Did Madame Sembrich actually receive the money collected in her name?" For if she repudiates, as she does, the farewell, she also, synchronously, repudiates the money received, and, as she says, she objected to the farewell at the very time it was launched, she must have refused the money raised on the strength of it. The men who had arranged that farewell knew from her that she was objecting to it, and she could, therefore, not have taken the money from them. Such an attitude would have been foul and heinous—disgusting.

Who, then, received that money and who holds it, unless it has been returned to the subscribers by the promoters? This whole business of securing donations for a wealthy, money-making public singer and her husband will not down, especially as the singer herself steps before the public and honestly, fairly, repudiates the transactions. Had Sembrich accepted the money she would not repudiate the scheme a year later. Sembrich repudiates it now because she is determined that those people who sent their money and checks should have the amounts represented returned to them. The following are the names of the persons printed at the bottom of the repudiated banquet invitation. Many of these are ladies and gentlemen above reproach. Some are known as professional operators in the local musical market. An explanation is due to all those who were the innocent victims of the victimized Sembrich.

Richard Aldrich,	Rudolph E. Schirmer,
George F. Baker,	W. K. Vanderbilt,
Albert Morris Bagby,	George Henry Warren,
George S. Bowdoin,	Mrs. Richard Aldrich,
David Bispham,	Mrs. C. B. Alexander,
Joseph H. Choate,	Mrs. Emil L. Boas,
Samuel Clemens,	Mrs. Lemuel C. Benedict,
William R. Chapman,	Miss Callender,
Frank Damrosch,	Mrs. Paul Cravath,
Walter Damrosch,	Mrs. Charles Healey Ditson,
Henry T. Finck,	Miss De Forest,
F. Gray Griswold,	Mrs. Emma Eames,
D. Francis Hyde,	Mrs. Henry A. Ferguson,
William Dean Howells,	Mrs. Seth Barton French,
W. J. Henderson,	Mrs. Ogden Golet,
Otto Kahn,	Mrs. Julia Ward Howe,
H. E. Krehbiel,	Mrs. J. Borden Harriman,
Charles Lanier,	Miss Winifred Ives,

(Continued on page 22.)

J. Pierpont Morgan,
Lawrence Reaner,
Henry Seligman,
W. D. Sloane,
And many others.

Mrs. Seth Low,
Mrs. Howard Mansfield,
Mrs. Alice Garrigue Mott,
Mrs. Henry Villard,

Chairman, Miss Laura J. Post. Treasurer, August Belmont.

The Opera.

There was no meeting of the Board of Directors of the Metropolitan Opera House on Monday, although the daily papers had made a definite announcement to that effect. There are no later developments outside of the Philadelphia and Chicago situations, and in the former city the guarantee system of the Metropolitan Opera Company at the Academy of Music has been transmuted into an open subscription system. The Hammerstein ultimatum is not definitely known, notwithstanding contradictory Hammersteinian statements in conflicting daily reports. On one day the dailies publish that Hammerstein is to do so and so, and on the next day he is to do neither so nor so; and so it goes. As soon as the papers will publish the real facts, Hammerstein will do as he pleases. He has a Philadelphia Grand Opera House, and he stated the other evening, not as the daily papers heard, but as we heard it, that he wished he had that opera house here in New York, and I do not blame him; I mean, I do not blame him for expressing the wish. But the wish is not always the father of the fact in these gum arabian nights, and Hammerstein's Philadelphia Opera House will remain where it is and in it grand opera will be heard again.

As to our double headed system at the Metropolitan no change is possible unless the Board of Directors finally conclude on having the opera managed on the usual sane business plan, just as they are conducting their railroad, their telegraph, their banking and their shipping affairs, all in the domain of discipline, and not one of the establishment left to the uncertainties of a double headed, irresponsible and conflicting mismanagement. Signor Gatti-Casazza naturally cannot exert himself as he wishes, domineered as he must be by a suspicion that he may be interfering with plans of Mr. Dippel, who is also a partly responsible manager, and whose dignity must not be humiliated by any one else occupying another partly responsible place in the management of the Metropolitan.

It is a senseless struggle, which must result soon in such a chaos that the next season cannot escape from severe artistic defects, as a direct outcome of the prevailing distressing and anomalous cleavage. After all, the Board of Directors owe it to the opera patrons to end this depressing and demoralizing squabble one way or the other before the plans of next season are inaugurated. No management can exist under the prevailing atmosphere of intrigue and malicious machinations.

Bernhard Ulrich, the man selected as business manager of the Chicago Opera, organized through the energy of Mr. Shafer, of that city, is the proper person for that responsible place and was formerly a resident Chicago musical manager. He has for the past years been the manager of the Lyric at Baltimore, where, for several years past, the Metropolitan Opera Company has had short seasons; the experiment will end with this season. Mr. Ulrich is not only capable and experienced but he is also honest and conscientious, and while Mr. Dippel would have been an excellent business manager for the Chicago experiment; he could not have understood, without a long apprenticeship, the Chicago public as Mr. Ulrich knows it; besides this, Mr. Ulrich will co-operate heartily with Signor Campanini, whereas with Mr. Dippel in the Chicago chair a series of conflicts would at once arise, similar to those due to the Metropolitan double headed system; this may now be averted through the wise selection of Bernhard Ulrich as business manager,

provided Mr. Dippel at once accommodates himself to the Campanini control.

Boston Opera.

In connection with all this the following circular letter of the Boston Opera Company will be read with interest:

BOSTON OPERA COMPANY
BOSTON OPERA HOUSE
HENRY RUSSELL
Managing Director
BOSTON, January 31, 1910.

To The Musical Courier:

Now that the Opera Company has completed the first period of its season and is about to start upon the second period, I desire to state to you the present condition of the company and to ask your help. The company was formed with an authorized capital of \$200,000, of which \$185,000 was subscribed and paid in. At the time this was done, it was planned to give very simple opera and hire the scenery and costumes. The result of the advance sale of season tickets showed that there was so much interest in the Opera Company that it became obvious that a higher class of performance than had been at first contemplated must be given. It also became clear that the operating



BERNHARD ULRICH.

cost of such higher class of performance could be met from the receipts from the sale of tickets.

In order to procure scenery and costumes of the character needed for the better standard of performance, it was decided to build the scenery and make the costumes, which thus became the property of the Opera Company and an asset for years to come. The result has been most gratifying, for not only have the general mise-en-scène, scenery, costumes, etc., been of an excellence which has been admitted on all sides and praised by competent critics both here and in the other cities the company has visited, but receipts for the eight weeks during which the company has given opera here have been greater than the operating expenses. In fact, these eight weeks have shown an operating profit of from \$2,000 to \$3,000 per week. In other words, the first half of this season here goes far to prove that we can give opera of very high quality, and that such opera, when once equipped, can be self-supporting. The result of this first period also indicates clearly that, if a less high standard had been adopted, the opera would not have been self-supporting.

But—and here is where the difficulty now to be met appears—the cost of equipping the twelve operas which have been completely equipped and of the eight operas now in contemplation has largely exceeded the original estimates, with the result that the company now needs additional capital to pay bills already incurred for construction of the scenery, etc., to complete the equip-

ment of the additional eight operas, and to place the company upon a lasting footing. I now ask you to help to raise the new capital needed by subscribing to new stock of the Opera Company which it is now proposed to issue, all such subscriptions to be conditional upon a sufficient amount being raised to make the total paid-up capital of the company \$400,000. Without any appeal new subscriptions have been received for \$30,000 of the amount necessary, and I hope that it will prove that the community will take a sufficient interest in this enterprise to subscribe the required amount as soon as the necessity for it becomes known.

If the result of our present season had shown that our operas were being given at a loss, I should not feel the confidence in the future of the Opera Company that I now feel, but, as I hope I have succeeded in making plain to you, the difficulty that we have to meet is not that it costs us more to give opera than we receive from the sale of tickets, but that the equipment of the company has cost more than the original estimates. I believe that the results have justified this greater investment, and I hope that you will care to help to make the enterprise a permanent success.

The results of this season have also shown that a very large number of stockholders would prefer that the season tickets should be for one performance each week instead of for every performance, and it is proposed that next year season tickets be arranged on a plan which will permit each stockholder to buy a season ticket for one performance each week, and, for those who desire to do so, to buy for as many more than one as they desire, subject to the capacity of the Opera House. In this way, a much larger number of stockholders can be accommodated with such season tickets as they desire.

Yours very truly,

EBEN D. JORDAN.

American Opera.

There is an undercurrent of agitation on American opera stronger than most of us suspect, fuller and more torrential than we know, and its restless motion is felt all over the land. This agitation has been deeply stirred, and even abnormally, by the introduction of foreign opera on the present large and anticipated larger scale. The latest important transmission on the subject reads as follows:

UNIVERSITY OF DENVER COLLEGE OF MUSIC
Fourteenth and Arapahoe Streets
CHARLES F. CARLSON, Dean.
DENVER, Colo., February 6, 1910.

To The Musical Courier:

GENTLEMEN—I was much impressed with the idea of American opera when I read what you had to say in your last issue of THE MUSICAL COURIER, especially when the article about Mr. Mildenberg came to my notice.

It would be indeed surprising if the American people really knew how many American operas were already written and are being written. They would be surprised if they knew there are operas written and being written that if produced would net certain alert managers a round sum.

There are operas written and being written that are worthy of a hearing and worth the production they merit.

If some enterprising manager or managers would seek to find these operas they would not have to seek long before they found just what they were looking for. Then if these enterprising managers would seek a few enterprising rich people they could soon convince them—with the operas in their hands—that an American opera company for the production of American opera is a "big thing, not only from a monetary standpoint, but also from an art standpoint. There are those who are writing opera who have mastered the art of writing; they are no longer students of harmony or counterpoint or composition, but masters of these subjects—and orchestration. Oh, they need not take a back seat for any one.

They have learned to make—as all composers must and have learned—rules for themselves. The only one who can make rules is the composer. It is he who creates—or catches from the universal bowl, the sounds of the eternal voice.

Americans do not know these men because they are living in their own world of art creation. It is not their duty to produce these art creations; but the duty and business of the manager. The more

a composer tries to exploit his own art works the more crazy he is considered. Let the composer write; let the manager produce. We need in America good managers as well as we need good composers. We have the composers who are good composers—who are masters—but I am not so sure we have the managers.

We need an American opera company for American operas. Let some one call in the operas that are written and are being written to prove it to himself. If he is sincere, and can prove it, he will be surprised and delighted. The composers are doing their duty, rest assured, and if the managers will do their duty the whole matter is settled about the American composer coming into his own. The manager will be doing as much for himself as he will American art. For he will not lose. Who can prove he will? I am working on my second grand opera, others are doing the same, and will continue to do so until finally the time comes when American opera by Americans is no longer a speculation. The composer of conviction, of centered thought, of long ago self settled assurance, need not fear, nor does he, that the time will come to him when he will and shall be heard. He knows and writes on and on, unmindful of the click, not as yet for him, or the clang of the useless babble against him.

Encourage the managers; the composers are taking care of themselves. Encourage the people; the composers are wedded to the muse.

The American composer has come into his own—into his kingdom; the trouble is the people have not yet found it out. In time it will be found out, then there will go up a great cry. But then, what have we to do with their cry? Managers are letting opportunities slip through their fingers, but never mind, they are the losers. They are more interested in baseball scores than they are in opera scores.

Are there those who doubt what I have said? Then call in the operas written and being written, and it will be proven. Produce them and be convinced.

While we who compose lock ourselves in the halls of sound, those chambers sacred and secure, let those who live in the outward self ask for and receive our messages spoken in the soul's language.

Respectfully, CHARLES F. CARLSON.

American Indian Subject.

This leads directly to a matter affecting the whole operatic situation. Opera in English on a foreign or alien subject cannot be considered as typical in the sense of American opera, just as little as opera in English on mythological, classical or European romantic subjects can be considered, strictly speaking. American opera, if composed by an American. The subject, the topic, must be American.

Platon Brounoff has composed a grand opera—romantic—in three acts, and the subject is Indian-American, and not remote, but modern. It is called "Ramona," and is drafted from the legend of the battle of the Little Big Horn, the battle made famous by Custer. There are five characters, soprano, alto, tenor, baritone and basso, chorus and dancers. Mr. Brounoff has for some years been studying Indian music, the Indian intervals, rhythms and melodic forms. He is a Russian by birth, but is an American citizen, and during the past sixteen years has been doing musical work in the East Side settlements. Mr. Brounoff graduated from the Imperial Conservatory of Music, St. Petersburg, in 1891, receiving the Anton Rubinstein medal. He was also a student under the scholarly direction of Rimsky-Korsakoff in composition. Seidl conducted an "Intermezzo" of his at a Metropolitan Opera House concert in 1894. In 1896 a cantata of his, "Angel," for two voices, chorus and orchestra, was successfully produced by the New York Manuscript Society at Chickering Hall. His symphonic overture, "Russia," was given at Carnegie Music Hall, May 20, 1896, and repeated in 1897 by the Seidl Orchestra. A suite for piano and cello was heard at Mendelssohn Glee Club Hall the same year. There are many other compositions from the pen of Mr. Brounoff, but, unfortunately, the prejudice against our own com-

posers and our unjust copyright laws are constantly the intervening powers that prevent the works of our own people from even a temporary audition, much less a chance performance.

In the national sense, American music, music founded on our indigenous idiom, is represented by Dvorák, who lived here for a time, in the negro song; by MacDonell in the Indian song; by Cadman in the same tenor, and by Brounoff now with this Indian opera, Indian in atmosphere and in artistic relief.

The subject appeals to the intensity of the national feeling itself, being associated with an American hero and with the last significant stand taken by the aborigine's remnant, and the whole country has a deep sympathy for the Indian legend, as it is now known to us in a literary and also historical sense. Brounoff has attacked the musical subject with musical confidence; that is, with the confidence of a composer sure of his subject and the handling of its material. The Indian music is directly infused without any disguise of purpose. Rhythmically, harmonically and melodically the solos, the choruses, the marches and dances appeal to us as distinctively Indian and the work is immeasurably superior to many operas that have been produced here at enormous expense. Although I have heard parts of it with piano accompaniment only, yet the score and what was heard create the impression that a worthy effort has been made successfully to launch a work that contains the elements of success if produced properly. The time is auspicious and an enterprising manager may here find the solution for a new and novel appeal to the people on the basis of grand opera.

BLUMENBERG.

SHIRTWAISTS AND MOZART.

Mozart is a most inspiring name for a musical club, but even the hallowed influence of such a title was not enough to preserve peace in the new Mozart Society, which was organized in New York a few months ago by a number of ladies who retired—or were forced to retire—from the Rubinstein Club. From what can be gleaned by the rumors, the trouble within the ranks of the Mozart Society was started by an ill advised remark by one of the officers to a sister officer living in Brooklyn. The Brooklyn member induced many of her good friends in that highly respectable borough of Greater New York to join the club when she did. They joined, and being simple Brooklynites they had not yet found the courage to attend afternoon receptions in décolleté gowns and diamonds. Books of etiquette have branded such things as unfit for afternoon functions, and in Brooklyn they are very conventional, living up to etiquette and religion to the very letter of the law. But the officer who lives in Manhattan, and who, according to rumor, possesses a rather gawd-like sense of humor, turned to her sister officer living in Brooklyn and remarked airily: "I see your Brooklyn friends are all here; I know them by their shirtwaists." Prestissimo! The Brooklyn officer waxed angry and she resigned and will form another club. That is right. There are not nearly enough clubs. There should be at least a thousand more in New York.

But why should any woman criticise women who wear shirtwaists? There never was a neater fashion. So long as shirtwaists are beautifully laundered they are appropriate to wear at club meetings. It is really none of our business to touch upon things sartorial, but if we may be allowed the privilege, we should say that clean shirtwaists are more becoming to the average woman than cheap laces and tawdry silks, and by no means consort illy with the music of the classic masters.

SOME day grand opera will be sung in English here, and then no prudish person need fear that the immoral texts will be understood.



Ferruccio Busoni is a remarkable man in many ways. I remember him well ten years or so ago in Berlin, when he used to play billiards at the old Café Austria against the lamented Novacek, and fill out the pauses between shots with deeply impressive discourse on art and aesthetics. Novacek was a soul to delight one. He had the speech of a cynic, but the heart of him throbbed to every human appeal. The poor fellow died quite suddenly and his friends wept in love and pity, for Novacek was just beginning to develop into a composer of strongly marked individuality. Among his earlier works he counted a "Concerto Eroico" for piano, an extremely difficult but admittedly "ungrateful" piece. The Nikisch Philharmonic series one day announced Busoni as the soloist of its next regular pair of concerts. The student world was on the qui vive to find out what Busoni would play, for even at that time he was recognized by the piano sharps as an interpreter of unquestioned authority, and his readings of the concertos usually settled for us all controversies that arose after the performances of the other well known keyboard kings. The billboards spread the information that Busoni had selected Novacek's "Concerto Eroico" as his number at the Nikisch Philharmonic. There was a great scurrying to get hold of the score of the work, and those of us who looked it over before the concert could not understand why Busoni should risk his customary success by preferring the abstruse Novacek concerto to the "sure winners" represented in the regular Beethoven, Chopin, Liszt and Schumann repertory of compositions for piano with orchestra.

The Novacek concerto fell flat, in spite of Busoni's brilliant and sympathetic exposition. I met Novacek next day and said to him: "That was an admirable act of friendship on the part of Busoni." Novacek replied rather hotly: "If you think that he played my concerto because he is a friend of mine you are mistaken. He put it on the program because he believes in it as a work of art." The comment of the café was jeering. Somebody snickered at Novacek's speech. Not long afterward, however, there was another demonstration of Busoni's sincerity where his artistic convictions were concerned. He decided that he would give a series of orchestral concerts at which he would conduct exclusively such compositions of living musicians as had enjoyed no previous performance in public. The group at the Austria shook its wise heads. "Nobody will pay to hear such concerts" made up the consensus of café opinion. (You must know that the true musical criticism of Berlin grows only in the cafés—or, at least, it did in those days.) Again Novacek came to the rescue of his friend. "He does not expect the concerts to pay," he declared. "Who'll make up the deficit?" we asked. "He will," was the positive dictum. And Busoni did.

Some few years later, the strangely unmodern Busoni settled for the summer in Weimar, and, in the manner of Liszt, gathered about him a class of student disciples. "Has he enough pupils to make

the scheme pay?" some skeptic wished to know. A Philharmonic flutist said: "He doesn't take any money for the lessons; the instruction is gratis." The café scoffers got their final quietus when Busoni gave his monumental course of orchestral concerts in Berlin, at which he played all the important concertos in the piano repertory, and then followed with recitals devoted singly and separately to Liszt, to Chopin, and to any other programmatic scheme he felt himself called upon to illustrate, irrespective of its possible box office aspect or its conformity to prevalent public or pianistic notions regarding the complexion of recital programs. The same tendency to follow his own inclinations has distinguished Busoni's musical career ever since. He chose the unconventional Schubert-Liszt "Wanderer" fantasia for his recent debut in New York and was persuaded only after long argument to substitute in its place the Beethoven "Emperor" concerto. The first recital program had a thoroughly unfamiliar look, and the second one, on Tuesday of last week, at Carnegie Hall, flaunted the red flag of anarchy even more markedly. There were "adaptations," or "elaborations," made by Busoni himself, of the music of Bach, Beethoven, Mozart and Paganini. Followed Chopin with all his twenty-four preludes, and Liszt, with the much praised and deeply damned B minor sonata.

And what was Busoni's concerto selection for



BERLIOZ

the palpably popular Sunday night concert at the Manhattan? Liszt, Tchaikowsky, Rubinstein? Far from it! He gave the sorely neglected Weber a chance to shine, and played his historical old "Concertstück," voted faded and hopelessly passé by nearly every other modern virtuoso of repute. American audiences sit at the feet of this veritable master of the piano and listen in prayerful reverence when they are not seeking to bury him under passionate plaudits. It is a fine vindication for the lofty sincerity of Busoni, no less than for the improved ideals of our much Barnumized public.

Madame Mazarin calls Massenet's "Salome" the "A, B, C, of music" and "Elektra" the "X, Y, Z."

Chief Cadman was in town for a day and gave a favored few of his friends a small portion of the "American Indian Music Talk," which is making the Chief famous throughout the understanding musical circles of our cultured cities. He was assisted by that pleasant voiced brave, Paul Kennedy Harper, who sang the now well known Cadman "American Indian Songs," played Omaha tribal melodies on a real Red Man's hand made flageolet, and chanted Egyptian and Zuni dirges to show the tonal connection between the oldest and the newest worlds. The entertainment held the listeners closely attentive, just as it did at the St. Botolph Club last week in Boston, where Arthur Foote declared that he thought Chief Cadman ought to be heard before every American musical club that really is musical.

Anything that is forgotten in the way of stupidity

by the author of the short story, "The Chosen Instrument" (Everybody's Magazine), may be found in Mrs. Atherton's new book, "Tower of Ivory," which makes "revelations" concerning the career of an Isolde singing soprano with a shady past.

Theodore Spiering has supplied violinists with the super music represented in piano literature by the



RICHARD WAGNER

big Rubinstein and Liszt etudes, the Godowsky paraphrases of Chopin, and the Brahms variants on Paganini's caprice melody. I dropped in at Spiering's recital for his "Five Artist Studies," and from the way they sounded I should say that I heard ten or twelve, sometimes three at one time. Spiering seems to have scores of digital antennae, like a devil fish, and the things they enabled him to accomplish made the real "Devil's Trill" of Tartini, which also was on the program, sound like the placid fingering of a child playing in the first position. This Spiering fiddler is a remarkable violin personality, even though he tries to cloak his accomplishments under a thick mantle of modesty.

Olga Samaroff is to play the Grieg concerto with Mahler and the Philharmonic in New Haven on February 23. March 4 and 5 will see her the soloist at the organization's New York concerts in Carnegie Hall, with Beethoven's G major concerto.

Philip Hale writes to a pal in the crime of music criticism: "I am a poor, weak mortal, jaded, and wondering whether music is not inherently immoral and whether musicians should not be confined in a certain quarter of the town and be compelled to wear a distinguishing costume." A tunic?

LEONARD LIEBLING.

THE EFFECT OF "ELEKTRA."

In an interview the day after the "Elektra" première, Madame Mazarin, interpreter of the title role, said:

"I did want my own personal success—yes! But I wanted, oh, so much more, that 'Elektra' should succeed, that the American people should see and hear and know all the splendid horror, the magnificent madness of it. To do that, to make that possible, the American people must not hear me, Madame Mazarin, singing music that wailed and moaned and gibbered. They must hear Elektra, crazed by her longing for vengeance, her blood-lust. So—I said, 'I will be Elektra.'"

"And I was! Mon dieu, but I know! Every day I sang the part I could feel in my heart that black tide of hate rising and rising—and in my head the red tide of madness. I fed and brooded on my mother's sins. I wanted so to kill her—did you ever want to kill a person?"

Who is responsible for the empty houses in Philadelphia and in Brooklyn of the New York Philharmonic Orchestra? Who is responsible for the mismanagement of what promises to be the greatest orchestral body the country has ever had the good fortune to secure? Why is there no unity of purpose, no centralizing of control? Where is the cancer in this musical body? No wonder Mr. Mahler declines to continue after next season. Why not put a competent business manager at the head of the Philharmonic and ensure its success?

THE successor to Hubbard, music critic of the Tribune, whose services with that paper are about to cease, as announced in last week's MUSICAL COURIER, is Glenn Dillard Gunn, who has been the music critic of the Chicago Inter Ocean for many years and who is known in the West as one of the most competent men in his line. As successor to Mr. Gunn, the Inter Ocean has conferred the distinction upon Eric de la Marter, who at one time wrote criticisms for the Chicago Tribune. Mr. Gunn is a musician, a pianist of the Leipsic school, German in tendency, classical, of course, and modern. Mr. de la Marter is a musician of the French school, an organist, also a man of very modern and broad views in literature and music. Mr. Hubbard was a singing teacher and did not rank with either of these men as an executive musician. He has written books for children and is quite an expert juvenile litterateur, which reminds us of a story of a lady who entered a book store and asked for a copy of "Childe Harold," when the clerk told her, "Juvenile counter to the right, madam." While enjoying the glorious climate of California, Mr. Hubbard will undoubtedly be found frequently in a book store near the juvenile counter.

THE benefits at the Metropolitan and Manhattan Opera Houses for the sufferers of the Paris flood netted nearly \$20,000. At the Metropolitan a concert was given Sunday afternoon of week before last, and at the Manhattan Opera House, excerpts from various operas made up an attractive program on Monday afternoon. France is a rich country—one of the very richest, if the wealth per capita is considered. In view of this was it necessary to give these benefits? The ravages of the flood were checked before the masses of the people were seriously inconvenienced. However, these entertainments at our opera houses were worth the money, and therefore those who purchased the tickets received value for their dollars. Some of us foolish Americans may well ask, how much Paris opera houses would raise if the Hudson overflowed, and Wall street and lower Broadway were submerged under four feet of water?

THOSE managers now launching their artists for the season of 1910 and 1911 will, as a matter of course, be compelled to accept the lowest bids, because the local managers know that they are taking chances in closing contracts for artists for next season whose artistic status for next season has by no means been established, no matter how old they may be as "cards." The wise course to pursue is the waiting game, which discloses, week by week, how the competing managers are conducting their campaigns. To begin now by disposing of artists at the compulsory low early season rates, not only exposes the method, but the artists now placed can never be placed at higher rates. All around this insane competition, exhibited in hurried and early contracts for a season that does not begin until about November 1, 1910, and does not get afloat until January, 1911, is unquestionably a business error from which there is no recovery later on. It is really an absurd theory.

THE cabled rumor in the Sunday dailies to the effect that Ruggiero Leoncavallo is dying of heart disease should be received with extreme caution, if not with downright distrust. THE MUSICAL COURIER service in Italy has not reported up to date any such alarming news about the composer of "Pagliacci," and we therefore set down the publication as a canard for the consumption of the avid Sunday reader. Our local dailies think nothing at all of killing a composer or two on the Sabbath morn if other "news" be insufficient to fill the unnecessarily large number of pages.

LEOPOLD GODOWSKY.

1870—1910.

IN COMMEMORATION OF THE ARTIST'S FORTIETH BIRTHDAY.

Barely a year ago the entire European and American press made the announcement that the Austrian Imperial Government had succeeded in persuading Leopold Godowsky to become the director of the Piano Master School attached to the Imperial and Royal Academy of Music and Dramatic Art of Vienna. Musical circles in Europe were unanimous in the opinion that Berlin's loss, occasioned through the famous pianist's removal from that city, where for nearly a decade he had been so triumphantly and profitably established, would be equalized only by the gain the Austrian capital would acquire. In Vienna, Godowsky was heralded as that master in whose power it would be to give back to the erstwhile Vienna Conservatory (now the Imperial and Royal Academy of Music and Dramatic Art) that fame which for nearly a century made it one of the most famous schools of musical learning in the world, and from which for decades nearly all the leading European musicians had graduated.

Now that nearly a year has passed since those prophecies were made, it is a pleasure to record that the anticipations of a year ago are materializing, and that Godowsky's Vienna activity is making itself felt in a manner which leaves the future fate of the Master School in no doubt. During the past summer Godowsky gathered his class about him in Gmunden, Austria, and in the leisure of his vacation and in sight of the beautiful scenery that surrounded his charming villa, he expounded to his eager disciples those theories and secrets of modern pedagogy which have already made Godowsky famous as an artist teacher, despite the fact that he is only just completing the fourth decade of his unusually active life. In September the Master School showed not a single vacancy, while the applications were numerous enough to embarrass the officials of the Imperial Academy and set them thinking how to dispose of the overflow of candidates in a fast and dignified way. It was again the ingenious mind of Godowsky that found the way out of this dilemma. He proposed establishing a class of "hospitants," as large in membership as the Master Class, with the difference, however, that the members of the former would be permitted to attend the instruction of the Master Class without, however, being called upon to perform at its meetings.

As the same public examination was conditional for admission into the class of hospitants as for the Master Class, it was clear that only such as had already reached a high standard of pianism would be welcome to its ranks. It was further arranged to charge the hospitants only one-half the amount asked from the Master pupils, viz., 400 crowns (\$80) annually, and to limit its membership to fifteen. Godowsky made to the Austrian Government a proposition which reflects not only the artist's high opinion of his position, but also his interest in the welfare of those pupils who would eventually succeed in capturing the honors of the class. He refused to accept any additional remuneration for his instruction to the hospitants, but made the condition that the Government should set aside the 6,000 crowns paid annually by the hospitants as a special fund for the purpose of giving the worthy graduates from the Master Class an opportunity to appear in public under dignified auspices, and thus launch them into an artistic career in a manner that corresponded with their artistic achievements. Experience has taught Godowsky that students are nearly

always bankrupt when their studies come to a close and that they are often compelled to accept any occupation whatsoever in order to replenish their depleted financial resources, sometimes resorting even to the most undignified employment of their talents. Godowsky decided that no such fate should befall the deserving and possibly impoverished graduates of his Master Class, and he made the stipulation that the annual fund of 6,000 crowns should be employed in introducing one or two of the most talented students (under the auspices of the Imperial and Royal Academy of Music of Vienna, and at its cost) to the public of Berlin, London, Paris and Vienna, by having them appear in two recitals in each of those important music centers. It was stipulated that the fund itself should not be placed in the hands of the respective graduates to be used at their discretion, but that the recitals be managed by the Imperial and Royal Academy.

The public interest aroused for such of the Master pupils as might thus be honored by the officials of the Imperial Academy would make a good attendance at those recitals almost an assured fact, and to aid the young artists still further in their careers it was agreed upon that the gross receipts of these concerts should be turned over to them as a complimentary purse and that the Imperial Academy defray all their traveling and personal expenses in connection with these concerts. This ingenious, noble and highly practical plan at once found favor with the Government authorities and places the Master School of the Vienna Academy in the front rank of all musical institutions of learning of today, since a poor but talented pupil may not only receive there the instruction of Leopold Godowsky free of cost, but may also be given the chance to place the results of such study (free of any expense to himself) before the world and thus commence an artistic career under worthy auspices and free from all the harassing details and cares that so frequently wreck a promising existence.

If one but reflects for a moment that this tremendous musical personality, this artist par excellence, Leopold Godowsky, has lived in this country for a full decade, toiling to fulfill his mission in the cause of a pure and noble art and had to go to Europe to find there the recognition due him, one cannot but regret that there was no one within our wide land public spirited enough to create for a master like Godowsky such an opportunity as the Austrian Imperial Government gives him with its Master School. It honored itself all the more by making the Master School non-sectarian, by removing all prejudices to rank, birth and nationality, and by holding it open to all who bring superior talent as a letter of credit.

That Godowsky is not easy to please as an artist instructor is well known by all those who have had occasion to profit through his master instruction, and by none more so than by the members of the Master Class itself. We are told that the same severity that he exercises toward himself and that has made him the artist he is today, he brings to bear upon his pupils and his large class of private pupils as well. It is the iron hand clad in a velvet glove that rules these classes. Cordial and amiable as he can be, Godowsky connects with these attributes that characterize him so well and make him beloved by every one a severe and earnest discipline which causes him at times to appear as almost the very incarnation of sternness. He exacts the utmost punctuality and regularity in attendance and re-

bukes severely and reprimands the least negligence in that direction. Many a latecomer prefers to miss the class rather than to earn the cutting reproach that greets his entrance into the class room.

And as for the instruction itself, it holds thirty eager listeners spellbound for three or four hours at a time. His own performances, his never failing readiness to play any important work in piano literature at call, are a source of inspiration to his class. His wide acquaintance with every style of music and with every phase of his art, his invaluable experience in performing it publicly and his method of expounding it to his pupils from every point of view, prove a fountain of knowledge from which his talented disciples are only too eager to draw without reserve and to their own endless profit.

Godowsky was forty years of age on February 13. We congratulate him heartily on this event. We congratulate the Viennese, the Austrian Imperial Meisterschule, his pupils and all lovers of pure pianistic art. We congratulate the gifted pianist, composer, and artist teacher and wish him unbroken and ever increasing happiness and prosperity for the future. Contemporaneous musical history must reserve a brilliant page on which to record the mark this distinguished master musician has already made on his time and generation. No pianist since Liszt and Rubinstein has made such a distinct step forward in the technical treatment of the piano and in discovering the possibilities it holds as Godowsky. His genial technical devices and combinations, his polyphonic treatment of the instrument, his enlargement of the capabilities of the left hand, his highly original treatment of the pedals and his wonders in tone coloring all claim for him a distinct place in the annals of musical history and should immortalize his name.

While stress has been laid in this article on Godowsky's pedagogical powers, it should be remembered that he is also one of the greatest of living concert pianists, traveling constantly about Europe delighting thousands with his wonderful pianistic art. He is beyond a doubt the most sought after of the great pianists of today, and his managers find it an ingenious task to arrange his season's itinerary, since it is nothing unusual for him to appear within the same week in Austria, Germany, England and France.

Godowsky's bookings average for the last five years from 80 to 100 important engagements annually, and in filling these he crosses and recrosses Europe time and time again, arousing wherever he appears always the same spontaneous enthusiasm. There is hardly an important musical organization in Europe that does not count Godowsky as one of its regular annual visitors. His European fame has assumed such proportions that for five years or so there has been hardly a single American manager or American piano house that has not approached Godowsky in one form or another to tour the United States and under conditions that would be more than acceptable to most other pianists save Godowsky. We are in a position to state authoritatively that fifteen offers have reached Godowsky during the past three years to exploit his magnificent piano playing for the benefit of Americans, but these offers have not been attractive enough for Godowsky to induce him to forsake his profits and triumphs in Europe for a season, or even a part of it. However, the time is drawing near that must see Godowsky in America, since interested circles realize that, after all the players we have heard here, there is only one who could be of interest to American audiences, and that one is Leopold Godowsky. He is certain to be acclaimed here as he has been acclaimed everywhere else, a truly Titanic and bewilderingly marvelous genius of the keyboard.

In the game of grand opera the kings and queens are not always the best cards.

NEW MUSICAL MANAGEMENT INTERNATIONAL ENTERPRISE.

A. F. Adams, for the last twenty-three years associated with the John Church Company and with the Everett Piano Company, has resigned and will represent in this country the Quinlan International Musical Agency, which is to have American offices in conjunction with the managerial offices in London of Thomas Quinlan, who, among other important units of representation, has charge of the destinies of the Beecham London Orchestra and the Beecham opera performances at Covent Garden and of Caruso's singing in Great Britain and of other significant musical affairs.

Mr. Adams has had practical experience in management during the past years of such eminent artists as the late Alfred Reisenauer, Dr. Otto Neitzel, Cecile Chaminade and Teresa Carreño, all well known international musical authorities in their respective fields.

The object of this new management is, in the first place, to establish an intimate international relation between the bureau in London of Mr. Quinlan and the representative bureau in this city, so that artists from the United States can secure engagements through the enterprises of Mr. Quinlan in Europe, while the European artists coming to America can be transferred directly from the office of Mr. Quin-

lan to the office of the New York bureau for American engagements.

The character of this enterprise is reflected by the names and reputations of those men who are engaged in it, Mr. Quinlan occupying an enviable position in Great Britain as a successful managerial force, while Mr. Adams here is distinctively and personally acquainted with the whole field, and outside of that with the field of composers and publishers, having had for twenty-three years an intimate association in business and otherwise with these concerns of the people.

The ground basis, the fundamental rule and law of this new institution is to be absolute business treatment of the artists on a strict, honorable, commercial basis—that is to say, on a strict financial basis, bringing forth only such propositions as will meet the approval of both sides or all sides interested, the contracts to be considered sacred, as they are in any well conducted line of practical affairs. It is to be a business institution of strict ethical lines, based upon experience with artistic people on both sides of the Atlantic and with the relations of these and the institutions with whom they are to be associated for the advancement of their artistic careers.

BROCKWAY INVITED.

The Earl Grey Musical and Dramatic Trophy Competition, which was founded in 1906 by His Excellency Earl Grey, G. C. M. G., G. C. V. O., G. G. O. C., that is, the fourth annual competition, will be held at the Royal Alexander Theater, Toronto, beginning with the week of April 4.

In 1907 the trophy was won by the Quebec Symphony Society; in 1908 by the Ottawa Conservatory of Music Orchestra, and in 1909 by the Ottawa Conservatory of Music again—that is, the musical trophy. Howard Brockway has been invited to be judge of the musical competitions, as per the following letter:

GOVERNMENT HOUSE.

OTTAWA, February 9, 1910.

DEAR SIR—I am desired by His Excellency the Governor-General to ask you if it would be convenient to you to come to Toronto on the 4th of April to judge the musical competitions for the Earl Grey Trophy, in the Earl Grey Musical and Dramatic Trophy Competition, which takes place in Toronto the week of April 4, 1910.

I am enclosing a program of what is to take place, so that you can see the nature of the competition.

Sir John Hare has kindly promised to come from England to judge the dramatic part, and His Excellency is very anxious to obtain your services as adjudicator in the musical competitions of the series.

His Excellency will be gratified if you will see your way to accept. Should you come, of course all your expenses will be paid. I remain,

Yours truly,
LANESBOROUGH.

HOWARD BROCKWAY, Esq.

The musical competition consists of contests, first, of choral societies; second, of orchestra; third, of mixed voice choruses, and fourth, of opera companies. Here is the scheme:

MUSICAL COMPETITION.

1. The contests for the Earl Grey Musical Trophy will be divided into the following classes:

I. Choral Societies.—The number shall not be less than seventy-five and shall not exceed 150.

Composition to be sung: "The River Floweth Strong, My Love," Roland Rogers.

II. Orchestras.—Of not less than thirty and not more than sixty.

Composition to be played: Overture "Egmont," Beethoven.

III. Mixed Voice Chorus.—Of not less than twenty-four and not more than sixty.

Composition to be sung: "Hymn to Music," Dudley Buck.

This competition is especially intended for church choirs, but other mixed voice choirs are eligible.

IV. Opera Companies.—Of not less than sixteen and not more than 100 to produce an act, or opera, an operetta, or operatic selection of not more than one hour and a half's duration.

2. In addition to the compositions named for competitions, I, II, and III, each entry should perform one num-

ber of its own selection, such number, however, to be subject to the approval of the committee, and not to exceed thirty minutes in time of performance.

3. If there is more than one entry in each class, a special prize will be presented to the winner in each class.

4. Each company entering the Musical Competition shall comply with the following conditions:

Companies of from twenty-five to fifty members inclusive may include four professional singers or eight professional instrumentalists, or both, in the same proportion; and companies of from sixty to 100 members, ten per cent. professional singers or twenty per cent. professional instrumentalists, or both, in the same proportion; in companies of over 100 there shall not be more than ten professional singers or twenty professional instrumentalists, provided these professionals are bona fide members of the organization entered for the Competition, and are not paid for their services in the Competition performance or the rehearsals therefor. Companies under twenty-five must not have any professionals. All professionals must be residents of the city or town represented by the respective musical organizations.

(a) Any person who has within the past five years lived by the profession of music or been paid for services as soloist at concerts is to be classed as a professional.

(b) Musicians, who, while music is not their main calling, have accepted nominal pay from church choirs or amateur musical organizations, may be classed as amateurs.

(c) Orchestras, bands and choirs, which as such, have been paid at any time for performances, either private or public, shall be excluded.

(d) Conductors, as long as they are the regular conductors of the organization entered, may be either professional or amateur and be paid for their services.

(e) Choirs or opera companies may have either professional or amateur orchestras as accompaniment, but if the former, the orchestral work shall not count in the score except for general effect.

5. The following will be the system of marking in the Musical Trophy Competition:

ORCHESTRAL	
Intonation, quality	20
Technical proficiency	20
Attack, precision, accuracy	10
Expression, shading	10
Balance of instruments	10
Interpretation, reading	10
Bowing and phrasing	10
General effect	10
CHORAL	
Intonation, quality	20
Enunciation	20
Attack, precision, accuracy	10
Expression, shading	10
Balance of voices	10
Interpretation, reading	10
Technical proficiency	10
General effect	10

ADDITIONAL COMPETITIONS.

1. In addition to the Trophy contest, special prizes are offered by the local committee for the following events:

I. Individual male voices. For amateurs under twenty-

three years of age, three prizes: First, gold medal; second, silver medal; third, bronze medal.

Composition to be sung: "The Lord is My Light," Allitsen.

II. Individual female voices. For amateurs under twenty-three years of age, three prizes: First, gold medal; second, silver medal; third, bronze medal.

Composition to be sung: "My Heart at Thy Sweet Voice" ("Samson and Delilah"), Saint-Saëns.

III. Piano solos. For amateurs under twenty-three years of age, three prizes: First, gold medal; second, silver medal; third, bronze medal.

Composition to be played: Polonaise in A flat, op. 53, Chopin.

IV. Violin solo. For amateurs under twenty-three years of age, three prizes: First, gold medal; second, silver medal; third, bronze medal.

Composition to be played: "Reverie," Vieuxtemps.

2. In the event of the number of entries necessitating preliminary trials, these latter will be held during the day at hours appointed by the Toronto committee. The first four in each class will perform in the evening.

3. The scale of marks in the above four competitions will be respectively as follows:

VOCAL SOLOS.

(a) Accuracy of notes and tune	10
(b) Tone, voice quality and production, intonation	20
(c) Attack, pronunciation, enunciation	10
(d) Expression, pace, interpretation	20
(e) General effect	20
Total	80

PIANO SOLOS.

(a) Accuracy of notes and tune	20
(b) Technique, fluency, touch	20
(c) Expression, pace, interpretation	20
(d) General effect	20
Total	80

VIOLIN SOLOS.

(a) Accuracy	10
(b) Tone, intonation	20
(c) Bowing	10
(d) Expression, pace and rhythm	20
(e) General effect	20
Total	80

QUARTETS.

(a) Accuracy of notes and tune	10
(b) Tone, balance, blend, intonation	20
(c) Attack, pronunciation, enunciation	10
(d) Expression, pace, rhythm	20
(e) General effect	20
Total	80

4. In the individual competitions, it is requested that not more than four entries should be made by pupils of one teacher, and that the latter should exercise a choice of selection in the event of more than four of his pupils desiring to enter.

ORIGINAL COMPOSITION.

Special prizes will be presented for the best original musical composition of any kind, written by a British subject, resident in Canada or Newfoundland.

First prize, \$100; second prize, \$50.

The composition must not have been heretofore published or produced.

The composition should be signed by a nom de plume, and the name of the composer and the nom de plume should be sent to the honorary secretary, in a sealed envelope not later than March 15.

Entries for the competitions close March 15, 1910, and should be sent to the honorary secretary, Major J. Fraser Macdonald, Government House, Toronto.

American Academy Matinee.

The American Academy of Dramatic Arts and Empire Theater Dramatic School gave the fourth performance of this season at the New Empire Theater February 10, presenting for the first time a one-act play, "The Last Visit," by Sudermann, and "The Eye of the Needle," by Kirk. The Sudermann play is a grewsome thing, but the young actors gave creditable impersonations of the characters. The cast included: Frank P. Giles, Louis Lewy, Edward Lindsley, Herbert D. Delmore, Grant Ervin, Virginia West, Clare Cassel and Frances C. Bilder. The three-act play by Kirk is praiseworthy, having clean morals and wit. The pupils acted it in a manner creditable to professionals. Edna Baker, a handsome and graceful girl, won the hearts of the audience. Philip Perry has very noticeably improved in stage presence, and Rachel Ridley caused mirth by her clever delivery of the witty spots in the play. The cast of "The Eye of a Needle" included Philip Perry, Philip Barrison, Franklin S. Robbins, Herbert D. Delmore, Grant Ervin, Edna Baker, Rachel Ridgely and Jean Marcet.

Suffice it to say every one did excellent work. The author of the latter play occupied a box seat and was applauded and called by the audience.

MUSIC IN SCOTLAND.

EDINBURGH, February 1, 1910.

There was a time when one might have written about music in Scotland as the man wrote about snakes in Iceland. There were no snakes in Iceland and there was no music in Scotland. No music, that is, in the usual professional meaning of the term. Scotland, no doubt, had her national folksong, and a splendid heritage it is: extensive, characteristic; rich in suggestion and in interest to the student who makes folk-song his hobby. Indeed, a special pleader might make out a very good case for Scotland on that basis alone. He, the special pleader, would have to admit that Scotland had not produced even a Purcell; that until Sir A. C. Mackenzie and M. Hamish MacCunn arose to wipe out her reproach, she had given birth to no single musician with the faintest claim to rank as a composer.

But the special pleader would have to admit also that, if England is to be regarded as an unmusical nation (and the taunt is often heard), Scotland is not much worse. In some respects perhaps Scotland has even the advantage. The English have no national instrument. One never hears of "local color" in the works of English composers. The sole outstanding characteristic that their music exhibits can be defined only by the addition of a second adjective and called "old" English. In Scotland the national music has strongly marked features which distinguish it from the folk-song of nations even racially allied. It has a "Dorian strain" of its own, at once severe and pathetic. It includes a minstrelsy such as few of the nations can boast. A slight fact, but one that proves something, is that Mendelssohn wrote a Scotch symphony, but never an English one. But, besides and beyond the contention that Scotsmen possess the necessary elements that go to make a musical nation, nobody will deny that music in its cosmopolitan aspect has made vast strides in the country during the last few years. The art is better taught and better understood among us; amateurs in the best sense are more numerous and more intelligent; the standard of performance has been raised, and audiences have become proportionately more fastidious and more critical. When Von Bülow conducted the Glasgow orchestral concerts some twenty-five years ago, the plebiscites used to bring out the overture to "Rob Roy" at the top! Now the voting results are pretty much what would be expected in London or New York. Even the churches, which generally lag in the rear of progress, have come to recognize more and more the importance which music may and ought to have in their economy. In short, if Scotland is not already musical, she is assuredly in the way of rapidly becoming so.

The hint about Scotland having a national instrument need not be misunderstood. Personally, I do not regard the bagpipe as a musical instrument at all. I don't know any professional musician who does. But I confess to liking to hear it in its own place, which is at a distance, in the open air, especially among the hills and the glens. In a confined place it is merely an exquisite torture. Leigh Hunt's idea of martyrdom was to be tied to a post within a hundred yards of a vigorous Highland piper. I agree with him. But so many men, so many minds—and ears. When S. Johnson went to the Highlands in 1773 he found immense delight in the bagpipe, and would stand quite close to "the great drone" for an hour on end. Mainzer cruelly suggested that he must have had the ear of an ass! But even Mendelssohn, during the Scottish tour that produced the "Hebrides" overture, had a Highland piper to discourse "music" to him in his Edinburgh hotel; and I have heard of Sarasate exhibiting the like unaccountable fancy for the "war note of Lochiel" at close quarters. Quite recently some of our women have taken to the practice of this barbaric instrument. This, I assume, is an outcome of the suffragette movement. Women want to be the equals of men, even in the matter of the bagpipe. George Eliot's Bartle Massey assures us that "there isn't a thing under the sun that needs to be done at all but what a man can do better than a woman." But the suffragettes have stout lungs and stout lungs are the main essential for the bagpipe.

I have spoken of the churches. Here the country has made almost phenomenal progress. Fifty years ago you couldn't have found an organ in a Presbyterian kirk. Now the organ builders are beginning to complain that north of the Tweed their occupation will soon be gone. All the churches will have organs, and there will be no more orders. Yet it is little more than thirty years since the Presbyterian churches received official sanction to introduce the once vilified "kist o' whistles." John Knox, taking his cue from Calvin, excluded all instrumental accom-

paniment from the church service, and I have always felt this to be the main cause of Scotland's later musical darkness. In England, musicians were produced largely in the atmosphere of the Church and under her stimulus and fostering care. But in Scotland the bald, preceptor led, choirless, organless services of the kirk chilled all native artistic feeling and enterprise. Organs were denounced as instruments of the Evil One, and the fallacy laid hold of the Scottish mind that the quality of the musical material is of no consequence so long as the heart is rightly exercised. The position always reminds me of the anecdote which Mendelssohn so much enjoyed. The sexton appeared at a funeral in an aggressive red waistcoat, and the clergyman reproved him for the indecency. "What does it matter about the waistcoat when the heart is black?" he replied. That was the feeling of the old true blue Presbyterians.

One female piper has already won over forty gold and silver medals, two silver cups and other valuable articles, and this, too, in competition with men. Clearly the sex is getting on. Alcibiades parted with his flute because it distorted his features, but your modern emancipated female is not so easily put out of countenance as the Greek philosopher. She has already attacked the bassoon and the big drum, and after the bagpipe I shall not be surprised to see her struggling with the trombone.

They were not very different in New England, it seems, judging by what Henry C. Lahee tells us in his recent book on "The Organ and its Masters." When Thomas Brattle, treasurer of Harvard College, bequeathed, in 1713, an organ to Brattle Square Church, the good people voted that they "did not think it proper to use said organ in the public worship of God." Nay, when, eighty years later, the Brattle Square folks decided to surrender to the growing demand for instrumental music in the church and ordered a two manual organ from London, one wealthy member was so disturbed by the idea of such an innovation that he offered to pay the whole cost of the instrument into the treasury, for the benefit of the poor, if it should be thrown overboard in the harbor! New England has long got beyond that sort of bigotry and so has old Scotland. But perhaps the best evidence of Scotland's increased interest in really good music is to be found in a circumstance which presents itself specially to me as I write. Up to the present time Wagner's "Ring" has never been heard in Britain outside of London. Some three months ago, Ernest Denhof, a very capable German musician, who has been resident in Edinburgh for ten or twelve years, conceived the idea of having the "Ring" done in the Scottish capital. Most of us in the profession shook our heads over the scheme. Some said it must be a dead failure; some thought one cycle might pay; but nobody dreamt of two cycles, as proposed by Herr Denhof, being possible. Well, the seats for the first cycle are all booked, and those for the second are so well taken-up that Herr Denhof has definitely decided to give both cycles, as at first tentatively arranged.

Of course there is probably a large element of fashion about this patronage of Wagner. Edinburgh is a second Boston (or Boston is a second Edinburgh, just as you prefer to put it), and what Edinburgh regards as "the thing" that Edinburgh will unfailingly support. Not for a moment do I imagine that the bulk of the audiences at these two coming cycles will appreciate or understand the artistic significance of the "Ring." Many of them will certainly regard it as deadly dull, and deadly protracted, even if they do not openly avoid it. Still, better that Scotland should have Wagner than the native reels and strathspeys, and—the overture to "Rob Roy." They may get to the length of Strauss by and by. J. CUTHBERT HADDEN.

MONTREAL MUSIC.

MONTREAL, February 12, 1910.

Busoni, the eminent pianist, was the magnet which drew a large and fashionable audience to his recital in the New Windsor Hall on February 4. He gave the same program that he played in New York at his first recital, which was reviewed at length in these columns. He kept the audience spellbound, and was called out about ten times, playing one encore, the A flat polonaise by Chopin. The recital was managed by Charles O. Lamontagne, who successfully managed Dr. Wüllner, who will appear again March 18.

The program of the fifth concert given on February 7 by the Beethoven Trio in the New Windsor Hall included Robert Kahn's op. 35 in C minor; Sinding's trio, op. 87, C major, and the sonata for cello and piano, op. 65, by Chopin. The organization once more distinguished itself, play-

ing with an excellent ensemble, and with true appreciation of the music, and was called out several times. The performance of the sonata pleased the audience to a high degree. The last concert will take place on March 7.

Werner Sehlbach, a local vocalist, gave a Schubert matinee, comprised of eighteen songs, in Nordheimer's Hall, on February 5. Mr. Sehlbach sustained his reputation as an interpreter of songs, singing with beauty of voice and intelligence. He was generously rewarded with applause by a large and appreciative audience.

The fifth concert by the Symphony Orchestra took place on Friday afternoon last at His Majesty's Theater. J. J. Goulet conducted. The program comprised Schubert's "Unfinished Symphony," Berlioz's "Carnaval Romain" overture and Bizet's suite No. 1, "L'Arlesienne." Fritz Kreisler, violinist, was the soloist. This symphony has always been a favorite with the orchestra, which displayed energy and enthusiasm throughout. The overture was likewise splendidly performed, though the suite was the favorite with the audience. Kreisler was at his best, playing the Mendelssohn concerto and Wieniawski's "Russian Airs" with his customary art. The orchestra played the accompaniments to both compositions surprisingly well. The next concert, the last, will take place February 25.

HARRY B. COHN.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., February 5, 1910.

As the musical season progresses, the concerts and recitals are well attended. The Willis Wood had more than a capacity house for Mischa Elman's concert. With the development of the now famous W-M concert series the musical interest is steadily growing. George Hamlin, who has many friends here, will be featured next Friday afternoon.

The St. Louis Symphony Orchestra concert is anxiously awaited. It is earnestly hoped that these extra concerts in the W-M series will be influential in awakening interest in the orchestra scheme here.

The Kansas City Musical Club is attracting attention by the remarkable things the executive staff is accomplishing. The co-operation of the Mayor and Council lends additional strength to the founding of a symphony orchestra.

Carl Busch has given much to Kansas City, but the "Afternoon in Norway," at the Casino, Friday, was quite the most charming event of all. Allee Barbee sang with a most delightful charm. Mrs. Busch was heard to excellent advantage in the Grieg suite for strings and piano. The April festival is anxiously awaited, when Mr. Busch will give two concerts on April 15.

Tetrazzini sang to an enthusiastic audience of 5,000 in Convention Hall, last Wednesday night.

Ferruccio Busoni will give a recital in Convention Hall, February 24, under the auspices of the Kansas City Musical Club. A big piano treat is in store.

Fred Wallis will sing at Carthage, Mo., February 18, and will soon announce the date for another musical tea to be given in his studio.

Rudolf King will introduce Adelaide Nentwig in a two piano recital, March 1. Miss Nentwig was very successful in a recital last season.

Joseph Farrell will give a pupils' recital in the auditorium of the Studio Building in two weeks.

Edward Kreiser is a busy man. Among his prominent organ dedications of late was that at Coffeyville. Besides his public work Mr. Kreiser is kept busy teaching at his studio.

The Conservatory of Music and Art will have a special program next Thursday night. Margaret Fowler and Francois Boucher, violinists, and M. Boguslawski, pianist, will be the artists. Crowds are being turned away from the concerts given at the Conservatory, which speaks for the growing success of the institution.

Rhetia Hesselberg, a splendid violinist, who has been playing her way into the hearts of the music lovers of Kansas City during her recent stay here, hints that she may make her home here. Kansas City needs artists of Miss Hesselberg's attainments, she having been a prize pupil of Joachim, and has had wide musical experience in Berlin and Russia.

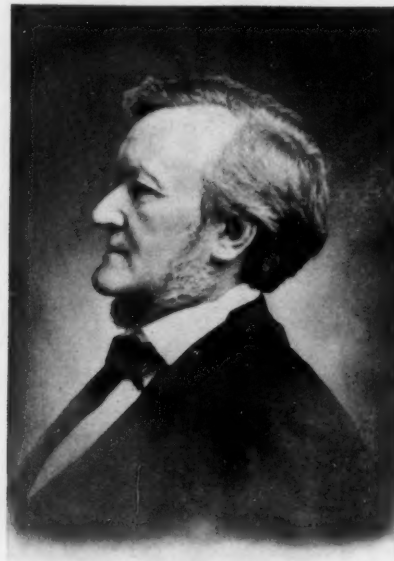
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"Mahomet's Song," by Hugo Kaun, was favorably received in Tilsit, where the Oratorio Society performed the work.

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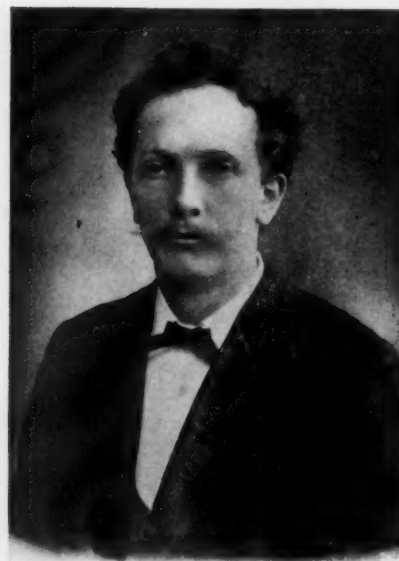
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RICHARD WAGNER.



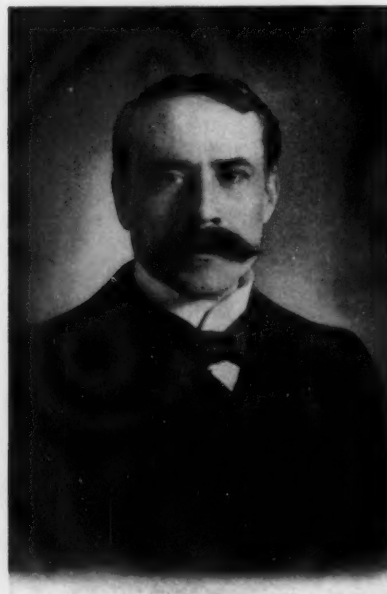
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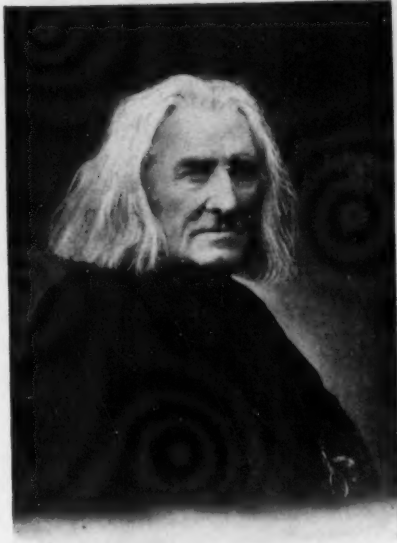


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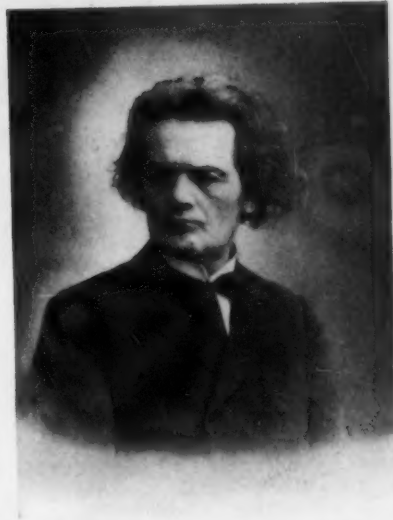


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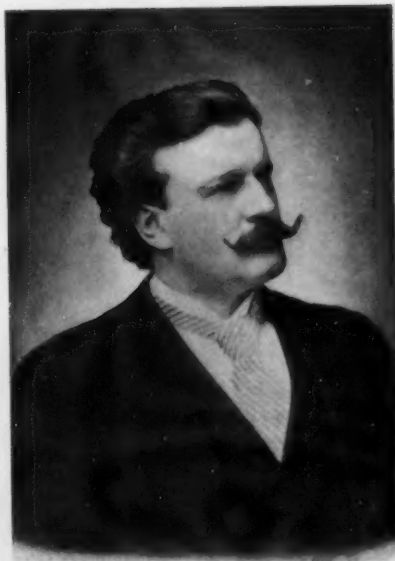
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MORIZ ROSENTHAL.



FANNIE BLOOMFIELD-ZEISLER.



METROPOLITAN OPERA HOUSE.

"Faust," February 9.

Every aspiring tenor on the lyric stage has attempted to sing the role of Faust early in his career. It has remained for the great exponent of bel canto, Alessandro Bonci to leave that part until he had reached the climax of his triumphs. Bonci, the incomparable singer, sang the celebrated role for the first time at the Metropolitan Opera House Wednesday night of last week. That he would sing the inspired music beautifully was expected, but that he would rise to heights on the dramatic side was doubted in some quarters; however, let it be recorded, Bonci's impersonation proved an agreeable surprise. When intellect and soul are united in a man he can do almost anything his will desires. We have witnessed this again and again on both the lyric and dramatic stage. Actors who in superficial view, seem physically unfitted for certain roles, not only portray them correctly, but achieve emphatic triumphs. Burrian, the German tenor at the Metropolitan, has the neck, shoulders and wrists of a stonecutter, and yet he gives a wonderful idea of spiritual exaltation as Parsifal and his Tristan, too, approaches the ideal. Bonci is not a tall man, but he is finely proportioned, and his elegance and the aristocratic manner of holding himself erect, gives the impression that he is several inches taller. It was her noble, dignified bearing that made the late Queen Victoria seem a woman of more than average height, when as a fact she measured a trifle less than five feet. It is Bonci's noble mind, his high thinking and high principles, his graciousness to his fellow artists, that stamp him an ideal man. It is this ideal that he carries in all of his operatic roles. He made a splendid Faust, singing the music with superb legato, with ravishing beauty of tone, and with the utmost purity and amazing ease. In his compact with the Devil, in the first act, the tenor showed that he had made a faithful study of the character. As the lover in the Garden Scene, he carried all before him and later when more dramatic power was needed, the artist proved entirely equal to the requirements. Didur was the Mephistopheles; Gilly the Valentine; Miss Farrar the Marguerite, and Miss Fornia the Siebel. Podesti conducted.

"Stradella," February 10.

With Slezak, Alma Gluck, and other members of the original cast, "Stradella" was repeated at the Metropolitan Opera House last Thursday night. As at the first performance, Flotow's old opera was followed by the "Wedding Scene" from "Vienna Waltzes," in which the ballet was assisted by the Misses Craske, Sacchetto, Dumont, and Mr. Bartik, the dancers who have appeared at many productions in New York this season.

"Lohengrin," February 11.

Hermann Jadower appeared in the role of the "Swan Knight" in the performance of "Lohengrin" at the Metropolitan Opera House Saturday night. Fremstad was the Elsa, Homer the Ortrud, Soomer the Telramund, Hinckley the King and Witherspoon the Herald. The opera has had numerous repetitions this season, so no extended comment is required here.

"Cavalleria Rusticana" and "Pagliacci," February 12 (Matinee).

The familiar double bill dear to the heart of the Italians and the general opera going public again crowded the Metropolitan last Saturday afternoon. The artists appearing in the Mascagni opera were Destinn, Jadower, Gilly and Wickham. Caruso, Amato, Gilly and Noria were the principals in "I Pagliacci." There was of course great enthusiasm.

"Otello," February 12.

"Otello" was repeated at the Metropolitan Opera House Saturday night with Slezak as the Moor, Miss Alda as Desdemona and Scotti as Iago. Toscanini conducted.

ORIOLE.

Sunday Night Concert at the Metropolitan.

The Sunday night concert at the Metropolitan Opera House was attended by a large audience. Besides Mischa Elman as a special attraction, there was the usual brilliant array of singers. Anna Case, the young American soprano, made her first appearance at these concerts, and she achieved what must be set down as a genuine triumph. She sang an aria from Gounod's "Mireille." The very youthful singer was recalled four times. Her voice is remarkably sweet and pure, and her singing highly artistic. The other singers of the night were Mesdames Alten, Fremstad, Gluck and Metschik, and Messrs. Martin, Blass and Forsell.

ORIOLE.

"Madama Butterfly," February 14.

Farrar, Fornia, Martin and Scotti were the principal singers concerned in the repetition of "Madama Butterfly" at the Metropolitan Opera House Monday night of this week. Toscanini conducted.

NEW THEATER.

"L'Attaque du Moulin," February 8.

For its twenty-fifth performance at the New Theater Tuesday night of last week, the Metropolitan Opera Company presented for the first time in America Alfred Bruneau's opera "L'Attaque du Moulin." The libretto by Louis Gallet is modelled on a story by Zola. The cast follows:

Dominique	Edmond Clément
Merlier	Dinh Gilly
Le Capitaine Ennemé	Andrea de Segura
La Sentinelle	Georges Régis
Le Tambour	Paul Ananian
Françoise	Jane Noria
Marcelline	Marie Delna
Geneviève	Christine Heliane
Le Capitaine Français	Leo Devaux
Le Sergent	Bernard Bégue

French and Prussian Soldiers, Peasants, Boys and Girls.
Conductor, Egisto Tango.

This appears to be another of those modern operas where the story is better than the score. Bruneau writes correctly and orchestrates well, but he has little to tell. In fact, there is no direct intent in the score, taking it in a modern sense. Like "Germania," "L'Attaque du Moulin" makes a fine play, but great musical genius is needed to accentuate the dramatic characters and situations. The novelist and dramatist have nearly exhausted ideas in making the realism of war serve as a means to complete their works, but in "L'Attaque du Moulin" (The Attack on the Mill), a most touching theme is presented—it is the sacrifice of a father in order that his daughter's betrothed may escape being shot. Merlier, the owner of the mill, is the father of Françoise, who is engaged to Dominique, a native of Belgium. As the young people are celebrating, or holding an engagement party, a young drummer appears and startles the company by informing them that war has been declared and all the men must go to the front and fight for France. German soldiers arrive at the mill which is in charge of Dominique. Learning that he is a Fleming and not a native of France the German captain orders him shot. Assisted by his fiancée, Dominique makes his escape after he has stabbed the German sentinel. The German captain then orders Merlier the miller to be shot unless he helps to bring back Dominique. Although in a position to do this, Merlier turns

hero. He is shot, as decreed. The tragedy is enacted just as the war ends and Dominique comes back with the French soldiers. Marie Delna, as the miller's housekeeper, gave a splendid exhibition of a dramatic singer and actress. Jane Noria made a winsome Françoise, and sang well. Mr. Gilly, as the heroic miller, was admirable, and Mr. De Segura made the most of a thankless role. He is always the artist. Mr. Clément disclosed all those qualities that have united to make him a favorite here. The other roles were in capable hands. The opera was handsomely staged, but with all of this excellence, the artists could not create the interest that New Yorkers exact of a winner on the lyric stage. On account of the Franco-Prussian war episode, the opera will appeal only to Frenchmen, and there are not enough of these in New York to support grand opera at any price.

ORIOLE.

"Czar and Zimmermann," February 9 (Matinee)

Bella Alten, Jörn, Forsell, Reiss, Blass and Muhlmann, with Hertz as the conductor, gave another performance of the "Czar and Zimmermann" at the New Theater, Wednesday afternoon of last week.

MANHATTAN OPERA HOUSE.

"La Traviata," February 9.

It rained in New York last Wednesday night; it was also the first day of the penitential season, but this dolorous combination did not prevent over four thousand persons from crowding the Manhattan Opera House to extend a vociferous welcome to Madame Tetrassini, who had returned a few days before from a triumphant Western concert tour. The prima donna looked radiant and her voice never sounded more limpid and beautiful. A marvelous organ is possessed by this fortunate woman. Called a coloratura soprano, but it partakes, or is beginning to partake of richer timbre that ought to enable Madame Tetrassini to sing roles outside of what is sometimes deemed a limited repertory. If a concert tour helps to improve a voice as this singer's voice has improved, then Mr. Hammerstein would do well to send some other members of his company out of town to fill engagements. No doubt, changes of scene and surroundings are beneficial to the mind, and if scientists may be relied upon, mind has much to do with physical condition, and if the health be perfect, the voice of a singer must likewise be perfect. Madame Tetrassini elected to make her reappearance in the role of Violetta, and it proved a most happy choice, for "La Traviata," old and timeworn as it is, requires singers. After the "Ah, fors e lui," the singer was greeted with the wildest demonstrations. At the close of the first act, the prima donna and the young-tenor, John McCormack, were called out eight times. Mr. McCormack as Alfredo showed that he has paid some attention to the dramatic side. His acting was sincere, if not always modelled after the traditions. In the second act, the scenes between Violetta and Germont (sung by Sammarco) were realistic and touching. In the third act, Madame Tetrassini and Mr. McCormack succeeded admirably in the work they had to do. As the night advanced, the voice of the prima donna seemed more and more lovely, and in the pathetic situations of the last scenes she disclosed again her improvement as an actress. This Violetta did not die in a chair, nor in bed; after embracing Alfredo she fell to the floor and expired. What was quite marked in this production of Verdi's old opera was the vitality which the so called minor members of the company put into their lines. In performances of this opera, it is usual to find almost everybody indifferent but the three leading characters—Violetta, Alfredo and Germont—but last Wednesday night it was refreshing to note the excellent efforts of Alice Gentle, Mlle. Severina, and the Messrs. Venturini, Fos-

setta, De Grazia, Nemo and Pierucci. Sammarco as Ger-mont sang with his accustomed refinement. His aria, "Di Provenza io Mar," brought him several recalls. The opera was conducted in a spirited manner by Mr. Anselmi. Those critics and over-educated persons, who shrug their shoulders and smile whenever such an opera as "La Traviata" is announced, can never hope to have any influence or sway in preventing these operas from being given so long as four thousand New Yorkers go out on a stormy night to hear it. If the very wise men in the musical world could once be made to understand that the business of presenting grand opera is not for their mental or artistic development, but primarily to interest and entertain the public, and incidentally to educate the masses and make a little money. So long as there are great singers like Luisa Tetrazzini "La Traviata" will be sung, and such a combination may endure for many decades longer than many of the modern (false) prophets think.

IONE.

"Rigoletto," February 11.

Another Verdi opera was given at the Manhattan Opera House Friday night. It was "Rigoletto," with Renaud as the Jester, and Madame Tetrazzini as Gilda. John McCormack was the Duke, and the other members of the cast included the Mesdames Gentle, Severina and Johnston and the Messrs. Glibert, Vallier, Fossetta, Nemo, and Venturini. Madame Tetrazzini was in superb voice, and it was she and Mr. McCormack who won the vocal honors. Renaud repeated his strong performance of the sinister court fool.

"Elektra," February 12 (Matinee).

The third performance of "Elektra" at the Manhattan Opera House was given at the matinee on Lincoln's Birthday. Mrs. William Taft, wife of the President of the United States, occupied a box. The cast was the same as that which gave the opera on the previous Monday night.

"Herodiade," February 12.

Madame Cavaleri was reported ill on Saturday, so her place in the evening performance of "Herodiade" at the Manhattan Opera House was taken by Madame Mazarin. Mlle. D'Alvarez was the Herodias; Renaud the Herod, and Lucas the John. Other members of the cast were Dufour, Vallier, Nicolay, Carew and Venturini. De La Fuente conducted the performance, which was on the same lavish scenic scale as the previous productions. Because Madame Mazarin sang the role of Elektra in the afternoon and the part of Salome at night in Massenet's opera, Mr. Hammerstein will present her with a gold watch.

IONE.

Interesting Sunday Night at Manhattan.

The Manhattan Opera House was crowded Sunday night more than usual by an audience that went to hear Dr. Ludwig Wüllner in his famous interpretation of Max Schillings' treatment of Wildenbruch's dramatic poem, "The

Witch's Song," and in addition to that to give a special opportunity to Orville Harrold to illustrate the capacity of his tenor voice. The program read as follows:

Overture, Don Giovanni	Mozart
Orchestra, Oscar Anselmi, conducting.	
Aria, Tosca	Puccini
Federico Carasa.	
Aria, Pagliacci	Leoncavallo
Emma Trentini.	
Air, La jolie fille de Perth	Bizet
Charles Glibert.	
Two Songs (in English)	Reginald De Koven
Gerville-Resché.	
Una Furtiva Lagrima (Elisir d'Amore)	Donizetti
The Secret	John Prindle Scott
Orville Harrold.	
Das Hexenlied—The Witch's Song	Max Schillings
(Dramatic Poem by Ernest von Wildenbruch.)	
Dr. Ludwig Wüllner.	
With orchestra, De La Fuente, directing.)	
Barcarolle, Hoffmann	Offenbach
Russe et Cosaque du Bal Costume	Rubinstein
Orchestra, De la Fuente, directing.	
Salut Demeure, Faust	Gounod
La Donna e Mobile, Rigoletto	Verdi
Orville Harrold.	
Oh, Mon Fils, Prophete	Meyerbeer
Margarita D'Alvarez.	
Air, La Reine de Saba	Gounod
Jean Vallier.	
Overture, Prelude Fourth Act Carmen	Bizet
Orchestra, Anselmi, conducting.	

As to Dr. Wüllner, it is difficult to conceive a more marvelous exhibition of a dramatically temperamental recitation, in conjunction with a keen appreciation of vocal tone coloring, in conjunction with the orchestral background. The recitation in itself, leaving aside entirely the musical factor, was an expression of an art rarely heard and distinctly personal, concentrating upon individual attitude, facial expression and mimicry, subdued gesticulation and vocal tone. But taken in collaboration with Schillings' music, Dr. Wüllner reached an extraordinary altitude of dramatic argument Sunday night. Oscar Saenger's pupil, Orville Harrold, exhibited a trained tenor voice, although only six months ago this young man was in vaudeville; but these six months have been taken up under the masterly treatment of Mr. Saenger's method, and he exhibited a voice that disclosed the elements of a successful tenor career; for instance, it was true to pitch and never varied; not even did it vibrate out of its pitch line. Its compass extending to E flat was extraordinary, not only in the distinction of vocal purity, but in maintaining the equal volume in all parts of the compass. This shows the masterly hand of the teacher. It was a tenor register throughout. No matter in which particular register the tones were placed, it was a purely tenor register throughout. As will be seen from the program, Mr. Harrold attacked some very severe arias, although he might abandon some of the less valuable music in conjunction with such a remarkable song as Donizetti's and the Gounod "Faust" aria, for even in Sunday concerts there is a possibility of a misfit. There is everything

ahead of this young man if he adheres to the artistic musical, vocal and hygienic rules of Oscar Saenger.

Suggestions have been made to send this young man to Paris or to Europe. For what? For an interference? For some singing teacher to attempt to show that he can improve on the present method? For some advertising proposition? For a European cachet? The result, of course, may as well be predicted here, because any effort to place this man under any other method than the Saenger method at the present stage, now, as he is developing and cultivating (because he has not yet reached the artistic finish which Mr. Saenger has in store for him) would be not only illogical, but fatal; fatal because illogical, but necessarily fatal. As the editor of this paper is not a tenor singer, there is no rivalry possible and this advice is given purely for the benefit of the man himself. If he has any good sense—and many tenors are supposed to be a little weak in that direction—if he has any good sense, he will stay where he is and go ahead on his present basis, because that is the only safety for his future.

PRIMO.

"La Traviata," February 14.

Once more Luisa Tetrazzini was the brilliant star who dazzled all by her wonderful singing at the Manhattan Opera House Monday night of this week. The opera was "La Traviata," with the prima donna in the familiar role of Violetta. The cast was the same as that which appeared with Madame Tetrazzini last Wednesday night. The report of that performance will be found in this department.

IONE.

Gala Performance for the Legal Aid Society Benefit.

The gala performance of "Aida" for the benefit of the Legal Aid Society, with Caruso, Amato, Galski and Didur in the principal roles, will take place in the Metropolitan Opera House on Tuesday evening, March 15. This society helped gratuitously over 30,000 poor persons last year (who without it would have been wronged by their employers) at an expense of more than \$41,000, some \$5,000 more than the society has been able to collect from its members and patrons. President Taft, an honorary vice president of the society, and Mrs. Taft, have accepted an invitation to attend the performance, at which the American and Italian national airs will be played.

Mr. and Mrs. A. J. Weber's Musicales.

Mr. and Mrs. Albert J. Weber gave their first Leuten musicale-tea at their home Sunday afternoon of this week. Emily Miller and Ludmilla Vojacek played some delightful piano numbers. Mrs. W. L. Miller and the hostess sang. Among the prominent guests were: Frances Alda, Enrico Caruso, Henri G. Scott, Andrea P. de Seguro, Armand Le Compte, Mr. and Mrs. Oscar Saenger, The Misses Sondheim, Frances Weber, Prof. Frank Hilton, Dr. Emanuel Baruch, Ida Cushing, and Louis Blumenberg.

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BOSTON OPERA HOUSE.

"Carmen," February 7.

After a six weeks' successful Western tour, the Boston Opera Company opened the second half of its home season with a brilliant presentation of "Carmen" with the following cast:

Don Jose	Florencio Constantino
Escamillo	George Baklanoff
El Dancaïro	C. Stroesco
El Remendado	Ernesto Giaccone
Zuniga	Francis Archambault
Morales	Attilio Pulcini
Carmen	Maria Gay
Michaela	Lydia Lipkowska
Frasquita	Matilde Lewicka
Mercedes	Bettina Freeman

As in her previous performances, Madame Gay so identified herself with the title role that it was impossible to say just where Prosper Merimee's heroine ended and Bizet's creation began. She was the vitalized result of both the librettist and composer, and as such she stood forth defiant in the elemental appeal, which the audience accepted and acclaimed. The Escamillo of Baklanoff, as a creation grows with each added repetition. Here is no vociferous self laudatory bull fighter, but an exquisite dandy so absolutely certain of his manifold attractions that it really is not worth while to overexert himself even in the case of the fickle and beautiful Carmen. His vocal work, too, is always satisfactory and particularly interesting in its steady artistic unfolding. The Michaela of Madame Lipkowska has everything in its favor—youth, charm, and a certain pathetic maidenly appeal of voice and manner which always win, no matter what the role portrayed may be. Mr. Constantino sang with his usual ease and command of the bel canto and gave an impressive histrionic performance of the betrayed ex-soldier. The Mercedes of Miss Freeman and the Frasquita of Madame Lewicka deserves a special word of praise, while the remainder of the cast, together with the fine singing of the chorus, contributed to the artistic ensemble.

"Don Pasquale" and "Il Maestro di Capella," February 9.

Donizetti's "Don Pasquale" and Paer's "Il Maestro di Capella" furnished a delightful evening of opera buffe on Wednesday, with the following casts, Mr. Conti, conductor:

Don Pasquale	Mr. Tavecchia
Dr. Malatesta	Mr. Fornari
Ernesto	Mr. Bourrillon
Norina	Miss Nielsen
Un Notaro	Mr. Stroesco

THE CAST OF "IL MAESTRO DI CAPPELLA":

Gertrude	Miss Lewicka
Barnaba	Mr. Pini-Corsi
Benetto	Mr. Palestrina

Miss Nielsen's Norina is already known as a part which she has made entirely her own through her excellent singing and the clever comedy touches of action in which she is past mistress. She was in splendid voice and did her role ample justice. Mr. Tavecchia was the foolishly fatuous Don Pasquale of the cast, and acquitted himself admirably as the poor senile old man weeping so pathetically over the sorrows caused him by his frisky young termagant of a wife. Mr. Fornari lent able support as Dr. Malatesta, and a feature of the performance was the uncommonly good singing of the servant's chorus which was echoed. Miss Lewicka made a charming Gertrude. As a whole, though, Paer's opera suffered by juxtaposition with "Don Pasquale," and would gain much by contrast with a more serious work.

"Lucia di Lammermoor," February 11.

A first performance of "Lucia di Lammermoor" was given on Friday evening, with Madame Lipkowska in the title role and the following cast, Mr. Conti, conductor:

Edgar of Ravenswood	Florencio Constantino
Henry Ashton	Rodolfo Fornari
Norman	Roberto Vanni
Raymond	Giuseppe Perini
Arthur	Ernesto Giaccone
Lucy	Lydia Lipkowska
Alice	Virginia Pierce

As a matter for musical comparison, "Lucia" does not rank with Donizetti's other operas, but as a work incorporating the famous "Mad Scene" and the no less well known "Sextet," it is beloved of coloratura sopranos and the public alike, and must always hold its place in the standard operatic repertory of the day. With this as her vehicle Madame Lipkowska scored one of the successes of the Boston operatic season. Unusually gifted temperamentally Madame Lipkowska possesses the power of so identifying herself with her role as to become the living, breathing impersonation of the character for the time being. With her the "Mad Scene" was not a vehicle for the display of fine coloratura work, but the halting, disconnected phrasing, of the mood of the moment. She neither raved nor ranted, but looked so piteously forlorn in her pathetic search for relief from the terrible load of remorse, that the audience forgot to wax eloquent over the trills, staccati, etc., and held its breath until the close, when the enthusiasm knew no bounds. Mr. Constantino was no less successful in his impersonation of Edgar. Some always associate wonderful beauty of voice and phrasing with Mr. Constantino as a singer, but, when added to that there is the fine histrionic impersonation with which he clothed the character of the unfortunate lover, there is a combination second to none in the operatic firmament. The remainder of the cast added to the general excellence of the evening's performance, which was greatly enjoyed by the brilliant and enthusiastic audience.

"Madama Butterfly," February 12 (Matinee).

The Saturday matinee brought "Madama Butterfly" with Miss Nielsen in the title role, Mr. Conti, conductor, and the remainder of the cast distributed among the following artists: Butterfly, Alice Nielsen; Suzuki, Elvira Leveroni; B. F. Pinkerton, Christian Hansen; Sharpless, Rodolfo Fornari; Goro, Ernesto Giaccone; Prince Yamadori, Attilio Pulcini; The Bonze, Francis Archambault; Kate Pinkerton, Elena Kirmes. "Madama Butterfly" might strictly be termed an opera with a heroine, the hero vanishing as far as his operatic value is concerned after the close of the passionately beautiful love duet in the first act. As such a heroine Miss Nielsen carried off the honors, the defective singing of the subordinates only adding to the finely conceived and artistically carried out portrayal of her role. There was a current of foreboding even in the moments of her greatest joy, and the semi-hysterical lyric utterance when she espied the ship in the harbor, was carried over the footlights and made just as intensely real to her audience. The difficulty encountered by Miss Nielsen in being compelled to use a stage doll in place of the young child called for in the cast was happily overcome by the sincerity of her acting. Mr. Hansen was an able second in the duet, but on the whole his performance was uneven.

"Il Trovatore," February 12.

The opening of the series of Saturday night performances of grand opera at popular prices attracted a large audience. The following cast appeared in the perform-

ance of the ever popular "Il Trovatore," Mr. Luzzati conducted:

Manrico	Carlo Cartica
The Count de Luna	Raymond Boulogne
Ferrando	Giuseppe Perini
Ruiz	Ernesto Giaccone
Leonora	Emma Hoffmann
Inez	Virginia Pierce
Azucena	Rosa Olitzka

The two new comers in the principal roles were Miss Hoffmann as Leonora and Madame Olitzka as Azucena. Miss Hoffmann was heard here earlier in the season as Aida when she displayed a large dramatic soprano voice of unusual power and agility. With this gift Miss Hoffmann should unite an artistic discretion which would keep her from unnecessarily forcing her tones. As it is, the particular timbre of her voice would be better suited to Wagnerian rather than lyric roles. Madame Olitzka is well suited both vocally and histrionically to the role of Azucena and did her best work of the evening in the trio of the closing scene in which her beautiful voice and exquisite phrasing made a most effective foil to the vociferous dialogue of the others. GERTRUDE F. COWEN.

Kotlarsky Plays and Salls.

The last recital of Master Kotlarsky, which closed his series at the Von Ende Violin School, saw an enthusiastic audience, so responsive to his altogether unusual playing of the Tschaiakowsky concerto, the Hungarian airs by Ernst and pieces by Sarasate and Hubay that he had to add encores. For these his little brother Max played the piano accompaniments very well. At the previous recital he played concertos by Vieuxtemps and Glazounow, with most unusual expression and temperament. The violin choir and Bach class took part, as usual, playing excerpts from Bach's sixth sonata for violin; Schumann, Hellmesberger; "Lohengrin," Ries, and Grieg's "Spring," beautifully arranged by J. Frank Rice for the violin choir. Flashlight pictures were taken of Kotlarsky, the violin choir, etc. The presence and expressed approbation of violin experts showed in what esteem Von Ende is held. Kotlarsky was born with musical talent, but without Von Ende's splendid teaching he would have grown up a musical weed. He was the star feature at a concert under Von Ende's direction in Paterson, N. J., February 4; the violin choir and Edna Showalter, soprano, shared honors with him. February 12 the fellow students of Kotlarsky saw him off at the Cunard dock. He expects to remain in Europe three years. Completing the record of the Von Ende students who took part in the concerts, following are the names of members of the violin choir and Bach class: Aimee Adair, Maude Ashman, Clair Bedell, Regina Carlson, Josephine McMartin, Claire McNamee, Bessie Riesberg, Otilie Schillig, Lester Inglis, S. Kotlarsky, Don Morrison, S. Ollstein, J. Frank Rice, William Small and Master B. Sicklick.

Richard Strauss has selected from the German opera companies that have given "Elektra" the singers to introduce the work to The Hague, which will be the first Dutch city to hear it. Zdenka Fassbender, who comes from Munich, is to have the title role, while Margarethe Siems and Carl Perron will have the roles they sang in the original performance at Dresden with Otilie Metzger, of Hamburg, as Clytemnestra.

Yvonne de Treville has been making her annual appearance at the Vienna Royal Opera as a guest. She appeared in "Lakme" and "Il Barbiere di Siviglia."

FRANCES ALDA A TALENTED ARTIST.

The young soprano who has been singing with the Metropolitan Opera Company this season and whose latest portrait is on this page, Frances Alda, is a native of New Zealand, who studied in Melbourne after her first studies in her native country and then became a pupil of Madame Marchesi, in Paris, and made her debut in the Opera Comique in "Manon," appearing at the same time with Clement. She was personally selected as Manon by Massenet, who devoted his time to special instructions. After her Paris work she was engaged for three seasons in Brussels at the De la Monnaie, where she created the parts in the "Damnation of Faust" and in "Mephistopheles," with Dalmores in the cast. Her Brussels engagement was followed by one at Covent Garden under Campanini, where she sang in "Rigoletto," with Caruso in the cast. After that Campanini telegraphed her to come to Italy, where she sang in Parma in "Rigoletto," with Bonci in the cast, and it was during this performance that Gatti-Casazza and Toscanini, hearing her, engaged her to create Louise at La Scala, where she made another hit and helped to revive "Mephistopheles," with Chaliapine in the cast. Boito, on this occasion, tendered her a photograph of himself, which she exhibits now with the utmost pleasure, on which he states: "With sincere admiration of your artistic triumph."

These are all substantial instances not only of a successful artistic career, but in conjunction with the greatest artists of their times.

From Italy she went to Buenos Aires for a season and returned to Paris for a three years' contract at the Grand Opera, and while under this engagement she received the contract for the Metropolitan Opera House here, Messenger kindly releasing her.

The opera repertory of Frances Alda consists of "Falstaff," "Otello," two operas specially engrafted upon her mind through the personal instructions of Toscanini; "Romeo and Juliet," "Manon," "Faust," "Damnation of Faust," "Traviata," "Rigoletto," "Mephistopheles," "Salome," "Herodiade."

Mlle. Alda has been singing in concerts also and will be heard in a number of important concert events of this country. Arrangements are now being perfected for a tour of Mlle. Alda during the coming season for the purpose of being heard in works for the concert stage, French songs, Italian and French arias and a general concert repertory that will disclose the purity of her style, her control over legato, the nature of her musical intelligence and her general acquirements as a musical artist.

DUBUQUE MUSIC.

Dubuque, Ia., Feb. 13, 1910.

Dubuque has had a great many delightful recitals principally by home talent during the past month. At the past two meetings of the Monday Club Lorena Smith has been the soloist, giving good satisfaction at both meetings.

The Dubuque Choral Club has had delightful rehearsals under the able direction of Alpheus Dress. Their May Festival is already a subject of happy anticipation.

Marjorie Husted, one of the young soprano soloists of Dubuque, married Mr. Shenck and will make her home in Seattle, Wash.

The Dubuque High School Orchestra gives each year a concert of which Dubuquers are very proud. This year's concert was the best yet given and deserves more than

passing mention. Winworth Williams, the director, sang two solos and two of the violinists, Miss Oldt and Mr. Brown, appeared in solos.

Marguerite Flick delighted the Dubuque Women's Club by her sweet singing at the club's quarterly meeting.

At the annual luncheon of the Dubuque Women's Club, Grace Updegraf Bergen was the soloist.

Sunday afternoon, January 30, the Schroeder Orchestra gave a complimentary program for the Sisters of the Visitation Convent. The numbers were most delightfully given. The soloists were George Brown, violin; Oscar Huber, trombone; Miss Ernsdorff, reader, and Mrs. Heustis, soprano, the latter having been ill since before Christ-

MRS. MARC A. BLUMENBERG'S MUSICAL-TEA.

Mrs. Marc A. Blumenberg gave her first musicale-tea and reception of the season Sunday afternoon of this week at the Ansonia. A large number of guests enjoyed the program, which proved an agreeable surprise to many, although among leading artists and composers in Europe and here her musical accomplishments are known. Accompanied at the piano by Coenraad V. Bos, the hostess, who possesses a very rich and beautifully trained soprano voice, which she uses with artistic taste and discretion, sang lieder by Schubert and Richard Strauss. Her first group included "An die Musik," "Liebesbotschaft," and "Rastlose Liebe." Lastly, Mrs. Blumenberg sang "Heimliche Auforderung" and "Cacilie." Several of the opera artists present were most pronounced in their admiration of Mrs. Blumenberg's voice. Tea was served at small tables in a room adjoining the salon.

This was handsomely adorned with palms and flowers.

Among the guests were: Mr. and Mrs. Carl Schurz, Dr. Ludwig Wullner, M. Victor Maurel, Signor Gatti-Casazza, Signor and Signora Amato, Signor and Signora De Macchi, Mary Pacheco, Niessen Stone, Anne Stone, Mrs. Tiedemann, Frances Alda, Madame Doria, Mr. and Madame Jacques Coini, Mr. and Mrs. Thomas J. Vivian, Mrs. Charles Henry Jones, Mr. and Mrs. Roland Hinton Perry, Marie Frances Berg, Mrs. Agostine Strickland, Mrs. Borden Carter, Mrs. Rollie Borden Low, Prof. and Mrs. W. R. Shepherd, Mr. and Mrs. W. R. Chapman, Mr. S. H. Watts, Clarence Whitehill, Miss M. G. Morony, Armarde Le Comte, Max Lieblich, Mr. and Mrs. Leonard Lieblich, Mr. and Mrs. Arthur R. Mosler, Alfred Hunter Clarke, Mr. Gardner Bartlett, Mrs. J. R. Mackerzie, Grace Ewing, Mr. and Mrs. Albert McGuckin, Mr. and Mrs. H. I. Bennett, Mr. and Mrs. E. E. Eilert, Mr. and Mrs. Isidore Luckstone, Mr. and Mrs. Oscar Saenger, Emma Trapper, Dr. and Mrs. N. J. Elsenheimer, Mr. M. H. Hanson, Mr. and Mrs. W. P. Nolan, Hugh Allen, Charles Rector, A. F. Seligsberg, Mrs. Parry E. Wright, Mrs. A. Guard, Lucius Henderson, Miss Edwards, James Middleton, Señor de Segurda, Leo Tektonius, Dr. Morris, Mr. McCall Lanham, Mr. and Mrs. Ditzler, Mr. and Mrs. A. E. Wickes, Beatrice Fine, Mrs. Antonia Sawyer, Theo. G. Fischel, and Col. W. C. Cornwall.

Epstein Trio Concert.

The third chamber music concert by the Epstein Trio took place at the Hebrew Technical School for Girls, February 13, the program made up of Dvorák's "Dumky Trio," Rubinstein's trio in B flat and a group of French songs, sung by Gustave Borde. The interesting Dvorák Bohemian folk song trio, with its varied rhythms and originality, as well as the splendid Rubinstein music, received closest attention from an audience filling the hall. Both works require a pianist of large technical attainment, as well as one of emotional expression; needless to say this description fits Herman Epstein exactly, so the trios were notably clear and expressive. Gustave Borde sang the French songs with excellent baritone voice, and that fine style familiar to those who have this season frequently heard the French artists.

Another series of performances of the music dramas in Wagner's "Ring des Nibelungen" will be given at the Metropolitan Opera House on the evenings of February 24 and February 26, March 2 and March 4. Another performance of "Parsifal" is to be given on the afternoon of Washington's Birthday, February 22.



FRANCES ALDA AS DESDEMONA.

mas, and this was her first appearance since recovering her health.

The Friday Music Club held its 154th recital at the Heustis studios on Wednesday evening, February 2. Marguerite Flick and Miss Jungerferman were the vocal soloists and both sang exquisitely. May B. Riley played the Moszkowski arrangement of "Carmen"; Miss Oldt (violinist) Drdla's "Idylle"; Grace Noyes the polonaise "Triumphale" by Friml, and Edith Groff Weber's "Rondo Brillante." The accompanists were Martha Zehner and Grace Noyes.

The coming of the Iowa State Music Teachers in June will bring the best teachers of the State to Dubuque.

BERTHA LINCOLN HEUSTIS.

HENRI SCOTT, THE YOUNG AMERICAN BASSO OF THE MANHATTAN OPERA HOUSE.

"Mr. Scott, you are the pioneer basso," remarked THE MUSICAL COURIER interviewer, and in explanation continued: "Are you not the first American basso trained solely in America, and with no foreign operatic experience, who has ever made a grand opera debut in New York City?"

Mr. Scott smiled.

"Tell me, have you always had the operatic bee in your bonnet, or did you acquire it?"

"I can truthfully say that ever since I can remember, long before I knew how to sing—in fact, from the first operatic performance I ever heard, the bee was there," replied Mr. Scott pleasantly. "I always wanted to sing in opera, but although many people told me when I began singing that my voice should be suited to the operatic stage, I kept my ambitions to myself. Even when I first began studying with Oscar Saenger I never mentioned them to him. This was seven or eight years ago. I used to come over from my home in Philadelphia once a week to study with him. He had been warmly recommended to me by a prominent New York musician as the best teacher in America for those with operatic aims and voices. But I said nothing about opera to him. It was he himself who told me that I had the voice and talent, and advised me to work with that aim in view. Meanwhile I was singing in concert and oratorio—I have sung almost all the oratorios—and for seven years—in fact, until this autumn, held the position of basso soloist in the highest priced church choir in Greater New York. I only resigned it when my operatic work began at the Manhattan."

"To go back; somewhat more than two years ago I was invited to join the Philadelphia Operatic Society, and upon consulting Mr. Saenger he urged me to do so. This organization, as you doubtless know, is semi-professional, some of its members having sung more or less in opera, and others are church and concert soloists, and the society gives performances of opera which are on a very high plane. The chorus, composed as it is of solo voices, is superior to that of any opera house, the operas are staged by a professional, etc. After joining the club, two years ago I sang Mephistopheles in Gounod's 'Faust,' the first work of the season, and later appeared as Plunkett in 'Martha' and as Ramfis in 'Aida,' all with great success."

"Were you not nervous to make your debut with no stage experience in such a role as Mephistopheles?"

"No, I was not, because Mr. Saenger trained me so thoroughly that I felt sure of myself even before rehearsals began. I used to work with him on the acting and gestures at least one evening of every week, and the concerted parts I sang in his studio with Marie Rappold and Riccardo Martin, who at that time were both working with him. Consequently I knew every note of the opera, and also knew the stage business. The result of my success at that first performance was an appointment to sing for Mr. Conried."

"It was in the middle of Mr. Conried's last season at the Metropolitan. 'Don Giovanni' was to be revived, and he wanted a basso very badly. Journet and Chaliapine had both left him on short notice, and he needed some one for Leporello. He sent to Mr. Saenger, and asked if he had a pupil whom he could recommend. Mr. Saenger spoke to me, and I was sent for to sing at the Metropolitan. Had I known the role of Leporello I might have been singing there now, for they liked my voice very much indeed. But as I had never studied the role, and it is one of the most important roles ever written for basso, you know, I could not undertake it at such short notice, so they were obliged to get some one else. But in consequence of my singing I was engaged that spring for the Caruso concert company, and toured with Caruso for three weeks, in Cleveland, Buffalo, Rochester, etc."

"After that, when Mr. Saenger returned from Europe, in the autumn of 1907, he advised me strongly to study for opera in Germany. He said my voice was, he knew, admirably suited to the German roles, and also the kind of voice they were looking for there. Allen Hinckley, whom I have known for years, and who was then entering upon his first season at the Metropolitan, offered to give me introductions, and I began working up a German repertory with Mr. Saenger, fully intending to go to Germany in the spring. I may say that I always take Mr. Saenger's advice. Not only does he know the operatic and concert situation thoroughly, but I really believe he has second sight, so good is his advice. We worked until I had six roles thoroughly learned in German, all the acting and gestures as well as the music, Mr. Saenger himself frequently impersonating the other characters. Why, we even studied the dialogue of Caspar in 'Der Freischütz,'

As I was very busy with church and concert work, besides giving lessons, I had very little time to study, but found I could work on the trains coming to and from Philadelphia, and now I think I memorize most easily on a train. Early that autumn I made my actual operatic debut in Greater New York. I was the first singer to sing a note of opera in the new Brooklyn Academy of Music. This is how it happened. A large benefit for the German Hospital was organized, and took the form of a performance in November of 'Il Trovatore,' by professional singers, under the direction of Gustav Hinrichs. As the Academy had made a contract with the Metropolitan Opera people, giving them the exclusive rights to present opera in French, German and Italian, we were obliged to sing the opera in English. I was Ferrando, and as he is the first character in the opera to sing, you see that my voice was the first to be heard in opera in the beautiful new theater."

"Meanwhile, during that season I went very frequently



HENRI SCOTT.

Photo by Miskin Studio, New York.

to the opera in New York, and one evening in the latter part of the season I went to the Manhattan Opera House. I was talking with Mr. Guard before the performance began, and he asked me if I had ever met Mr. Hammerstein. 'He is in his office now,' he added, motioning to the inner room. I said that I had not, and Mr. Guard took me in and introduced me, saying some nice things about my voice, for he had heard me sing. Mr. Hammerstein was most cordial, and said he would like to hear me sing. 'When can you come?' said he. 'Tomorrow,' I replied, and that day being a Sunday, an appointment was made then and there. I sang the big aria, 'Infelice,' from 'Ernani,' and Mr. Hammerstein promptly made a contract with me, for the present regular season, with the stipulation that I was to sing if required in the preliminary season as well, should that be determined upon. Arrangements were not then settled for it."

"As this preliminary season was decided upon, I made my debut as Ramfis in 'Aida,' and, thanks to my previous training and the Philadelphia appearance, I was far less nervous than might have been expected. During that season I also sang in 'The Bohemian Girl,' 'Rigoletto,' etc. During the present season I have sung both Ramfis and Sparafucile—I have sung thirteen times the former role, but am not superstitious about the number—in 'Lucia,' with Madame Tetrassani in Washington, and without a rehearsal in 'Le Jongleur de Notre Dame,' also without a rehearsal in 'Thais,' 'Griselidis,' 'Tannhäuser' and 'Elektra.' I now have a repertory of twenty roles, other operas which I have not yet appeared in at the Manhattan, but in which I am fully up, being 'Don Giovanni,' 'La Juive,' 'Die Walküre,' 'Die Meistersinger,' 'The Magic Flute,' and, of course, 'Martha' and 'Faust,' the role of Mephistopheles

being one which, I believe, is especially suited to me in every way. I also had hoped to sing the King in 'Lohengrin,' for it was proposed to give that work at the Manhattan this season, but the plan has now, I believe, been abandoned."

"Have you ever sung with Orville Harrold in any of his studio work?" asked the interviewer.

"No, I have not, but I understand that he has been given by Mr. Saenger the same kind of training for his debut that I received. The singing of the concerted music with others before stage rehearsals begin makes one wonderfully sure of himself. This probably explains the fact that Mr. Harrold seems so little nervous over his debut. It is a great thing."

"And have you abandoned concert work?"

"By no means! I expect to sing in a number of concerts at the close of the opera season, although this summer I also wish to perfect myself in French roles. I am very fond of the French operas, but the greater part of my work has been put on the German roles, since it was in those that I expected to sing during the first years of my career. I am also fond of the Italian operas, and love to sing in Italian, but there are so few roles for a bass in the modern Italian works."

That Mr. Scott is popular in concert work as well as in opera was proved, if proof were needed, at his recent appearance at a Sunday concert at the Manhattan Opera House. He was recalled five times after his number. He has also met with unusually favorable treatment at the hands of both press and public from his first appearance in opera. Like all the Saenger pupils, he is enthusiastic over his teacher and an ardent upholder of the Saenger method.

The French first name of this young American artist is explained by the fact that his mother is of an old Huguenot family. From both parents, although neither of them was a professional musician, Mr. Scott inherits his voice. His father had a fine bass, which the son declares was even deeper than his own; the mother was a contralto, and they both frequently sang in church in Coatesville, Pa., where young Scott was born. The latter is a champion oarsman, and shows with pride some fine prizes won in rowing contests, one of them being a beautiful fob with gold medal attached, won in a national championship contest a few years ago. Mr. Scott's wife is a college girl and a Ph. D. of the University of Pennsylvania, which degree she won for her work in chemistry. Mr. Scott proudly alludes to her as "The cleverest girl alive."

ALICE PRESTON'S SONG RECITAL.

Alice Preston, a rising young singer with unmistakable ability and a pupil of Isidore Luckstone, gave a song recital last Thursday afternoon at the Fuchs studio in West Fortieth street, using the following scheme:

Mein gläubiges Herz (cello obbligato).....	Bach
Amarilli	Caccini
Air de Laurette, from Richard Cœur de Lion.....	Grétry
Mondnacht	Schumann
Er Ist's	Schumann
Serenade	Strauss
Psyche (by request)	Paladilhe
Colomba (MS.), Italian folk song.....	Arranged by Kurt Schindler
Ylen, from The Birth of Galahad.....	Marshall Kernochan
Beat Upon Mine, Little Heart.....	Nevin
Danza	Chadwick
Le Nil (cello obbligato)	Leroux
Dissonance	Borodine

Though but recently recovered from an attack of tonsillitis, Miss Preston sang well. Her voice is especially mellow in the middle register and she uses the sotto voce with admirable effect. Her enunciation, whether of English, French, German or Italian text, was clear and distinct, an artistic achievement which added greatly to the afternoon's enjoyment. The cello obligatos played by Horace Britt were exquisitely rendered. Mrs. Farrington Smith presided at the piano in a most able and artistic manner.

CANTON SYMPHONY ORCHESTRA.

The second concert of the seventh season of the Canton Symphony Orchestra took place February 10 at the Canton Auditorium, nearly three thousand people being in attendance, Florence Hinkle, soprano; Henry Weiler, concertmeister, and A. L. Le Jeal, accompanist, assisting. The program consisted of Beethoven's 5th major symphony, No. 8; the second movement of Tchaikowsky's 5th symphony; a suite of eight short numbers by Liadow, and the "Prayer" from "La Tosca" by Miss Hinkle, as well as five other songs as follows:

Among the Sandhills	Stephens
Come to the Garden, Love.....	Salter
When the Roses Bloom	Reichert
Spring Violets	Sommers
Sunset	Russell

Cleofonte Campanini went from Naples to Rome to hear Leoncavallo's "Maja." Campanini does not intend to produce the work at the San Carlo, in Naples.



SAN FRANCISCO, January 31, 1910.

Nellie Widmann-Blow made her San Francisco debut in the new Kohler & Chase Hall with artistic success. She has studied with Madame Macklin, of St. Louis, and Alexander Heinemann, of Berlin, and has received a thorough and comprehensive pianistic education. She is possessed of a well trained mezzo-soprano voice of surprising range and beautiful quality, which, combined with powerful dramatic intensity and a most charming personality, brought her a complete success. The splendid rendition of the arie and recitative from the opera "Xerxes" gave her ample opportunity to display the beautiful qualities of her voice, while the songs evinced that Madame Widmann-Blow is a rising star of the concert stage. Her renditions of the Brahms songs roused the audience, while again her execution of the "Bettelarie" from "Der Prophet," touched everyone deeply by reason of her dramatic interpretation. The Strauss and Wolff songs showed that Madame Widmann-Blow's repertory includes many rare German songs.

Another musical event of this season was the performance of Saint-Saëns' "Samson and Delilah," in oratorio form, at the first concert of the San Francisco Choral Society under the leadership of Paul Steindorff. It was a difficult task. The orchestra, with Hother Wismer as concertmaster, did surprisingly well. The work of the chorus during the first act did not quite come up to expectations, but it improved in the second and last acts. There is an abundance of splendid material in the chorus, particularly among the women's voices. Mr. Steindorff deserves the greatest praise for his able conducting of the choral and orchestral forces at this concert. The solo parts were not altogether satisfactory. Georg Walker, basso, who recently arrived from Berlin, made his San Francisco debut in the roles of Abimelech and the Old Hebrew. He has a sonorous voice, showing good training, and sang with admirable repose and ease. Lowell Redfield, baritone, made a fine showing and deserves to be heard much oftener. Mrs. Carroll Nicholson's mezzo-soprano voice is well trained, but not large enough for so great a task as this occasion demanded. The Dreamland Ring auditorium, in which the performance took place, has very bad acoustics, and the selection of another hall would have given more satisfaction both to audience and choral society. San Francisco needs a concert auditorium of proper size and equipment.

The Mansfeldt-De Grassi-Villalpando Trio gave the first of a series of three chamber music concerts on January 24 in the new Kohler & Chase Hall. On the program were Saint-Saëns' trio in E minor, Bach's "Chaconne" and Sinding's trio in D major. Antonio de Grassi is a violinist possessed of a good technic. He seemed to please the audience more by his ensemble playing than as

a soloist. The rendition of the Trio was excellent. Mrs. Mansfeldt is a fine pianist and an artist of rare taste. Mr. Villalpando is one of our best cello players; he has a brilliant technic and an elegant style of bowing. The next concerts of the Trio will be given on February 17 and March 17.

There is at the present time an abundance of chamber music. A series of four Sunday afternoon chamber concerts by the Minetti String Quartet begins on February 20, and the concerts of the Lyric Quartet began yesterday. Another new string quartet, the California Conservatory String Quartet, with Ignaz Edward Haroldi, head of the violin department of the California Conservatory of Music as leader, and Paul M. Friedhofer, cellist, will shortly make its appearance.

The reorganization of the California Conservatory of Music of San Francisco, a corporation created and existing under the laws of the State of California, is an event destined to exercise the greatest influence upon the musical future of our city, the State of California, and the entire Pacific Coast. The officers of the new board of directors are men of experience in the management of educational institutions which, together with the financial reorganization that has been effected, guarantees a successful future. E. P. Heald, president of Heald's College, is president; L. M. Hoeffer, the well known attorney, is vice president; Ernest Horstmann is secretary, and R. S. Knudson is the treasurer and general manager. Georg Krüger, who for many years was the head of the piano department of the Cincinnati Conservatory of Music, has been engaged for the piano department; associated with him in that department are seven other teachers of merit. Ignaz Edward Haroldi, a Berlin violin virtuoso, will be head of the violin department. For a number of years he has served as concertmaster of the Dresden Symphony Orchestra, and has repeatedly been engaged as soloist with the Mozart Symphony and the Philharmonic Orchestra in Berlin. Paul M. Friedhofer, one of the leading cellists of the West, is the head of the violoncello department, while Eva König-Friedhofer, a pupil of the famous German vocal teacher, Molly v. Kotzebue, Dresden, has been secured for the vocal department. A new feature of the conservatory will be the establishment of an opera school under Herman Perlet. A branch of the conservatory will be opened in Oakland during the month of February, in appreciation of the growing musical importance of the cities of Oakland, Berkeley and Alameda.

Carreño Plays for Wagner Club of Spokane.

SPOKANE, Wash., February 1, 1910.

Teresa Carreño made her first appearance in Spokane on January 20 under the auspices of the Wagner Club. Madame Carreño repeated her Eastern triumphs and received an ovation from the audience which had assembled to greet her. Madame Carreño is certainly one of the greatest pianists now living, and won the sympathies of her hearers as no other artist has done who has visited this city. She charmed by her personality and by her complete command of her wonderful resources. The audience followed every note with breathless interest and with full confidence in the perfection of the interpretation. Madame Carreño's great art gave point and emphasis to her rendering of the masters; technic, poetry and passion, all were called into play, and made up a whole which was absolutely satisfying to the ear of music.

To Halliwell Hall, president of the Wagner Club, and the officers belong the credit of introducing world famed artists to the public of Spokane. They are to be greatly commended for their public spirit, and their efforts deserve the fullest support.

Concerning Becker's Playing.

William A. Becker's piano playing continues to draw forth most laudatory comment from the press. The following extracts are from New York and Cleveland papers:

William A. Becker, a pianist of American origin and European experience, gave a recital yesterday afternoon in Mendelssohn Hall. He has an admirable feeling for tone and variety of tonal coloring on the piano, and gained some interesting results in this direction. His rhythmical sense can hardly be strongly developed in him, or he would not have treated some of the music he played quite as he did, especially the last movement of Beethoven's "Waldstein" sonata. He gave in other respects an excellent performance of that sonata. There was poetic feeling in this and several of his other numbers.—New York Times, December 1, 1909.

Appreciative auditors were pleased yesterday afternoon with the piano recital by William A. Becker at Mendelssohn Hall. He is a fine musician and that which he attempts he does well. Mr. Becker plays with expression and he interprets with intelligence which go far toward making his efforts enjoyable to those who are assembled to listen to him.—New York Evening Telegram, December 1, 1909.

American talent, training and composition, as represented by William Becker, the young pianist, was heard to excellent advantage at Mendelssohn Hall yesterday afternoon at the recital given by him. Those who heard Mr. Becker's playing were pleased with his skill, taste and well-defined appreciation of the subtle details and shading.—New York American, December 1, 1909.

Becker is a pianistic genius. He has in recent years attained a maturity of interpretive conception which imparts to his playing both authority and inspiration. He can be both heroic and poetic as the mood requires. I have no hesitation in classing Becker with the great living pianists.—Cleveland Daily Press.

Seldom has the debut of a pianist been more thoroughly successful than that of William Becker at Mendelssohn Hall last Tuesday. Before a large and enthusiastic audience the artist appeared with a program of ample dimensions chosen with artistic discrimination and in every respect well balanced and well arranged. It was a test sufficient to reveal all the powers of a pianist who is at once a virtuoso and a musician. Compositions of every type were interpreted with equal skill.

The piece de resistance was the immortal Waldstein sonata of Beethoven. Here Mr. Becker's noble sympathetic tone, marvelous digital facility, exhaustless power and penetrating musical insight were all conspicuous. The turbulent questioning of the first movement, the noble calm of the short reflective adagio, the exuberant raptures of the brilliant rondo with its trumpet theme and its ecstatic thrills of double thrill, and its episodes of prodigious difficulty, came forth warm, plastic, thoroughly alive.

In the Chopin Mr. Becker showed that he felt and could express the melancholy tenderness of the C sharp minor waltz and the heroic martial fire of the great A flat polonaise with absolute equality. The same command of lyric sweetness and tragic passion was manifested in the great B minor scherzo; in the tiny tone poems of Schumann ("Warum" and "Bird as Prophet") he attained the acme of the lyric style and dainty crispness. Handel's harmonious blacksmith and Schubert's lovely impromptu in B flat were delivered with repose and impeccable technic, and in the great battle horse of virtuosos, the C major wrist study by Anton Rubinstein, Mr. Becker displayed a power, speed and accuracy of octaves rarely equaled and never surpassed. His own composition, a barcarolle in G, showed that he has the metal of a composer as well, and was played with a matchless sparkle and flowing charm of cantilene. From every point of view, technical and poetic, the recital was a notable one, and America need not hang her head, for her own sons without foreign aid can achieve the very highest things in musical art.—Cleveland Leader, December 5, 1909.

Elman's Corrected Program.

As a number of changes have been made in the list of works which Mischa Elman will play at his violin recital in Carnegie Hall, Saturday afternoon, February 20, the corrected program is published, as follows:

Concerto, D major	Paganini
Chaconne	Bach
Sonata, E major	Handel
Romanze in F	Beethoven
Perpetuo Mobile	Sinding
Air	Pergolesi
Tambourin	Gossec
Meditation, Thais	Massenet
Jota	Sarasate

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CHICAGO, Ill., February 12, 1910.

The Apollo Club gave Georg Schumann's "Ruth" before a capacity audience in Orchestra Hall on Monday evening, February 7. The work received its premiere in America on this occasion and was listened to with great interest and approval. This oratorio requires considerable study before any definite decision can be given regarding its values or its position in the current musical literature of the day. Very naturally, Schumann treats the orchestra in a masterly manner and the choruses with control and handles the whole subject on a modern dramatic basis. The Apollo Club gave the oratorio in a spirited and ambitious manner. Tilly Koenen, who was selected for the part of Naomi and who sang this part also at the initial performance in Germany, made a deep impression on every one present through the sincerity of her art, the gorgeousness of her voice and her exquisite artistic treatment of the role. The audience at once recognized the remarkable talents of this artist and gave her a reception such as is rarely witnessed in oratorio performances. Miss Koenen has established herself in this city as an artist of the very first rank through her performance of this role alone. Jane Osborn-Hannah, the Chicago soprano, sang the title role on this occasion and demonstrated again her ability as a singer whose voice is clear and sweet in the low and middle registers, and though the part is not the most grateful in this work, the singer brought out the effects in praiseworthy style. Arthur Middleton, a local singer, was heard as Boaz, a part written for a baritone having a large compass. In the first part of the oratorio Mr. Middleton was not as successful as he was later on, because of the demands on the lower register in the various phases. Dr. Carver Williams, as the Priest, was unseen, but his rich, deep voice added much to the excellence of the production. The orchestra, under Harrison M. Wild's baton, played well, bringing out the complete meaning of the oratorical idyl and giving the singers fine support at all times. The choruses were exceptionally well trained, the shadings and climaxes being thoroughly understood and the attacks splendid. At the second performance Tuesday evening, February 8, the success was duplicated. Credit is due Carl D. Kinsey, business manager of the organization, who was partly responsible for the hearing of this great work in Chicago.

At Orchestra Hall Foyer, Saturday morning, February 12, the Flonzaley Quartet, which created a most favorable impression last year, again has proved its popularity, judging by the large and select audience which greeted the four virtuosi upon their first appearance in Chicago this season. The Quartet, which was founded by E. J. de Coppet, consists of Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archambeau. The program was made up of classic masterpieces, including Haydn's quartet, William Boyce's "Sonata a tre," and Beethoven's quartet. These three numbers were beautifully played and after each movement the applause was most generous. The

beautiful Haydn quartet was given a masterly reading, the nuances were well understood and the Beethoven quartet served to display the high musicianship of these artists. The numbers were listened to in deep silence and upon the conclusion of each the audience broke forth into a tempest of applause. The Flonzaley Quartet will give its second concert at the same place a week from today, when Mozart's quartet in C major, Chausson's adagio from the unfinished quartet, Reger's scherzo from the quartet in B minor, op. 74, and Beethoven's quartet in B flat major, op. 18, No. 6, will be the program.

The Theodore Thomas Orchestra commemorated the twenty-seventh anniversary of the death of Richard Wagner with a program made up solely of selections of the great German master. This list constituted the eighteenth program of the season in Orchestra Hall, Friday afternoon, February 11, and was as follows:

Huldigungsmarsch.
Eine Faust-Ouverture.
Elizabeth's Prayer, from Tannhäuser.
Bacchanale, from Tannhäuser.
Elsa's Dream, from Lohengrin.
Love Scene, from Act II, Tristan und Isolde.
Ride of the Walkyries, from Die Walküre.
Waldweben, from Siegfried.
Siegfried's Death Music, from Die Götterdämmerung.
Closing Scene, from Die Götterdämmerung.
Brünnhilde: Madame Galski.

Madame Galski was the assisting artist and again demonstrated her great popularity, the house having been sold out for both performances. The soloist next week will be Bruno Steindel, cellist of the orchestra.

Thursday evening, February 10, at Orchestra Hall, before a large and fashionable audience, Mischa Elman was heard in his second violin recital of the season. Mr. Elman was at his best, and the audience throughout the program showed its approval by long and spontaneous applause. Several encores were demanded and granted during the course of the evening.

The same evening at Music Hall, before an unusually large and friendly audience, a new local resident, Edward J. Freund, was heard in recital. The young violinist had arranged a program well suited to his technical ability, and played it with remarkable ease and finish. Mr. Freund wisely plays light selections in which he excels; however, the Saint-Saëns concerto, in B minor, for violin, his most pretentious offering, was given a clear and interesting reading. This young disciple of Sevcik draws from his instrument a tone sweet and pleasing, and his rendition of old selections proved him to be an earnest and conscientious student. All in all, Mr. Freund's debut was most successful. The violinist was assisted by Mrs. Sidney Rosenthal, a high soprano, who impressed rather unfavorably. Her voice is light, colorless, and her French enunciation poor.

"L'Enfant Prodigue," the lyric opera which won for Claude Debussy the Prix de Rome in 1884, and which has

never been produced in Chicago (and possibly in this country), will have its premiere here on March 3, in Assembly Room, Fine Arts Building. The work includes three characters—soprano, tenor and bass. The part of Lia will be sung by Louise St. John Westervelt; Azael will be interpreted by George A. Brewster, tenor, and Simeon will be sung by George Nelson Holt. This work is to be produced in London during the Thomas Beecham season of grand opera. In Chicago, the work will be given in concert form. This opera lasts but forty-five minutes and will be preceded by a song recital, enlisting the three soloists.

Last week, James Gill, a well known vocal teacher at Kimball Hall, and long a resident of Chicago, died in Michigan. Mr. Gill was Scotch by birth, and during his stay in Chicago was one of the most popular singers among his countrymen, who feel deeply his loss. Mr. Gill's son is a student at the Illinois University.

Pepito Arriola returns to the Auditorium tomorrow afternoon.

Friday evening, February 11, Walter Keller, assisted by Mabel Coddington, reader, gave an organ recital at the Harris Hall Chapel, under the auspices of the Chicago Training School. Mr. Keller proved to be an organist of no small attainment, and a composer of merit. His "Romanza" is well suited for organ recital, and had to be repeated. Mr. Keller had arranged his program so as to satisfy his audience and his success was well deserved. Frederic Grant Gleason's introduction and march from "Montezuma" was given an especially good reading by Mr. Keller, and closed an enjoyable evening.

Thursday evening, February 10, Mrs. Bert Leston Taylor presented an interesting program before an audience that filled Cable Hall. Mrs. Taylor is the wife of a well known newspaper man and a singer of no small merit.

Anton Foorster will give a piano recital in the Ziegfeld on Thursday evening, February 24. Alexander Sebald, who recently appeared as soloist with the Theodore Thomas Orchestra, will give a recital in the same auditorium during the following week.

Several pupils of Alexander Lehmann will give a violin recital on Tuesday evening, February 15, in the Auditorium Recital Hall.

Since the announcement of George Hamlin's second song recital of the season, to be given at the Grand Opera House, Sunday afternoon, February 27, he has received a number of requests to include on the program Siegmund's love songs from the "Walküre" and Walther's "Preislied" from "The Meistersinger." These two numbers will probably be part of Mr. Hamlin's program, although his intention is to make it an English popular song recital.

Anne Shaw Faulkner, who has successfully managed the Columbia School of Music for several seasons past, has resigned that position in order to devote her entire time to lecture work. Miss Faulkner goes to New York in March, accompanied by Marx E. Oberndorfer, pianist, for the Lenten musicale of the Rubinstein Club, when she will give her "Parsifal" lecture at the Waldorf-Astoria. A trip of two weeks has been arranged, during which time Miss Faulkner will be heard in Boston and elsewhere in New England. Miss Faulkner and Mr. Oberndorfer have announced two stereopticon lecture-recitals on "Parsifal" and "The Ring of the Nibelungen" at Music Hall, Chicago, before the grand opera season opens in April.

The Chicago Mendelssohn Club has announced for its second concert the Greek tragedy "Antigone," set to music by Mendelssohn. David Bispham will be the reader and Dr. Carver Williams the bass. The club will be accompanied by the Theodore Thomas Orchestra. The second part of the program includes Bruch's "Frithjof," with Rose Lutiger Gannon and David Bispham as soloists, and the

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third number of the evening will be a quartet made up of Walter R. Root, W. E. Johnson, F. H. Collins and Dr. William F. Larkin.

Saturday afternoon, February 10, Adolph Weidig, Henriot Levy and Louise Robyn will give a recital of chamber music at Kimball Hall, assisted by Miss Ellerman, contralto. The program includes the Brahms sonata in D minor; a suite by Max Reger and the suite by Schuett in D minor. Miss Ellerman will sing two songs by Brahms, with viola obligato played by Mr. Weidig.

Tilly Koenen will be heard in a farewell recital at Music Hall next Sunday afternoon, February 20.

Lester Bartlett Jones, of the University of Chicago, will give a series of lecture-recitals, tracing the development of song from its earliest forms down to the present, at the Abraham Lincoln Center on Tuesday evenings, beginning February 15 and closing on March 22.

Sunday afternoon, February 20, Martin Bailmann, conductor of the orchestra bearing his name, gave an unusually fine concert of classic numbers.

Gustav Holmquist, the distinguished baritone, who has just returned from a tour in the Dakotas, meeting with his usual success, was the guest of honor at a banquet tendered by Fargo and Moorehead, given at Pirie Hall, after his song recital in Fargo under the auspices of the Dakota Conservatory. Two hundred guests were present on this occasion. Mr. Holmquist will leave shortly for Sweden, his native land, to fill a number of professional engagements, and expects to be away from Chicago about two years.

Dr. Ludwig Willner will give a recital in Music Hall on Saturday afternoon, February 28, on which occasion he will present for the first time Schubert's entire cycle, "Die Winterreise." No artist before the public today has created more of a sensation in the past two seasons than this great lieder singer.

Otto Meyer, the young American violinist, assisted by Marie Meyer, his sister, will be heard in a recital on Sunday afternoon at Music Hall. At the close of Mr. Meyer's American tour he will go abroad to concertize in England, Norway, Germany, Sweden and Russia.

The Bohumil Michalek Quartet will give a soiree in Assembly Hall in April. The Quartet consists of B. Michalek, first violin; Charles Fahnestock, second violin; Orville Cavanah, viola, and W. H. Ransom, cello.

Ferruccio Busoni, the distinguished pianist, will give a return recital in Orchestra Hall on Easter Sunday afternoon (March 27). This artist created a sensation by his wonderful playing at his last appearance here.

Edgar Nelson and Mr. Barbor will give a joint recital on February 24 in the Auditorium Recital Hall.

RENE DEVRIES.

The Tollefsen Trio.

Of the many combinations of instruments, one of the most agreeable is that of violin, cello and piano. The great masters were cognizant of this fact and wrote many fine trios. As in string quartet playing, each member must be not only an artist but able to link his art to that of his companions in such a manner as to produce a good ensemble. Augusta Schnabel-Tollefsen (piano), Carl H. Tollefsen (violin) and Vladimir Dubinsky (cello) constitute a trio which is specializing in this particular form of chamber music. Artistic success has attended their every appearance and their popularity is steadily increasing. Both Mr. and Mrs. Tollefsen are also frequently desired for solos and duets. At a reception given on January 27 by Mrs. W. J. Gaynor at the Mayor's Brooklyn residence, Mr. Tollefsen was the soloist, and at the concert of the Brook-



TOLLEFSEN TRIO.

lyn Sängerbund Ladies' Society on February 2 both Mr. and Mrs. Tollefsen were on the program. The trio has several dates booked, among them being for Bloomfield, N. J.; Defiance, Ohio; Savannah, Ga., and a concert at the Brooklyn Academy in March. Mr. and Mrs. Tollefsen are equally successful as instructors.

On January 28, G. Harrold Hickerson, a fourteen year old pupil of Mrs. Tollefsen, made an artistic debut in a recital at the Brooklyn Academy, playing the Beethoven "Sonata Pathétique" and the Grieg sonata in E minor. The lad is said to have well developed fingers, musical intelligence and artistic instinct, and bids fair to become a successful pianist.

Tetrazzini Has Triumphs on Concert Tour.

Madame Tetrazzini's concert tour resulted in a series of triumphs for this brilliant and popular prima donna. The following notices refer to appearances in Detroit, Pittsburgh, Columbus and Milwaukee:

MADAME TETRAZZINI STANDS SUPREME AS SONG BIRD. Madame Tetrazzini's tones are exquisitely clear, with a crystal, rippling quality, and a greater mistress of coloratura singing the musical world does not know. Cadenzas, scintillating with vocal gymnastics, ripple from her throat with an ease that would make a nightingale hide from envy. The tones are full and round, the production of them as nearly perfect as any being, not supernatural, could hope to attain, and as lovely in color as a rainbow. There is no fault to be found with Madame Tetrazzini's natural endowments or her acquired art—she simply stands supreme as a song

bird. To have missed hearing her is to have lost one of the golden opportunities.

Madame Tetrazzini gave the "Ah! fors e lui," from "Traviata," in its entirety, not often the case on the concert stage, and sang it as no great singer has given it before in Detroit. Her other big number was the "Perle du Brazil" aria with flute obligato, one of the old war horses of the coloratura soprano.—Detroit Times.

WORLD'S MOST WONDERFUL COLORATURA SOPRANO SINGS HIGH E AS EASILY AS WINKING.

The Tetrazzini voice is assuredly the greatest in many respects that has been heard in Detroit within the experience of the present generation. There is no singer among the present day stars who can equal it in its purity, its freshness, its velvety qualities when exercising the most difficult runs and scales. The sensation the auditor experiences when Tetrazzini runs down the scale from a high note or makes a graceful turn or quaver is exquisite because of the delicacy and smoothness, and one cannot imagine anything except a flute perfectly played that compares with it.—Detroit Journal.

Madame Tetrazzini's voice might have been a model for the man who designed the first flute had it existed when the inventor lived, so clear and white is it. This pure crystalline beauty constitutes its chiefest glory. The Tetrazzini voice intones at will the elemental human passions, love, hate. It sometimes trills in happiness, it warbles and it revels in cadenza.—Detroit Free Press.

TETRAZZINI SUPREME.

She is a coloratura singer of the first water, and, furthermore, she is artistic. She can do things that no other soprano would dare to attempt. Her portamento, her phrasing of florid passages and the wisdom and naturalness with which she handles her work are unexcelled in this school of singers. Her arias brought a sympathetic response and the usual number of curtain calls common with every appearance.—Pittsburgh Dispatch.

PEERLESS DIVA APPLAUDED ENTHUSIASTICALLY BECAUSE OF SKILL AND CHARM.

Possessed of a voice of crystalline purity and with a technique absolutely dazzling, she is able to deliver the coloratura music in a way that has rarely been equalled in the history of the operatic stage. I have never heard any one sing with such perfect ease and freedom.

Her first selection was the "Ah! fors e lui" from "Traviata." This selection has long been a favorite with coloratura singers. She delivered the air in superb style. The "Semper Libre" was given with exquisite grace, and the trills and difficult runs with a remarkable facility. The artist created genuine enthusiasm with her superb rendition of this number, and after many recalls, responded with an encore.—The Ohio State Journal.

Endowed with a naturally pliable soprano sfogato well under the control of the singer, and which has been trained in the ascending register until it reaches a high D and even an effective E flat discanto with ease, and which is royally employed in a staccato, staccato, trillo, trilletto and catena di trilli, together with all other coloratura specialties cultivated in the Italian school in such perfection that it cannot fail to dazzle. Madame Tetrazzini will always be sure to surprise and astonish the people at large.—Milwaukee Free Press.

Corinne Rider-Kelsey at Louisville.

"Mrs. Corinne Rider-Kelsey's Singing Feature of the Evening at Woman's Club" was the heading of an article on the Calvary Church choir concert in the Louisville Courier-Journal of February 8, 1910. Regarding Mrs. Kelsey's work the paper commented as follows:

The audience fairly "lost its head" and refused to be content with less than two additional numbers.

In this most difficult and intellectual style of music Mrs. Rider-Kelsey proved herself an artist of high rank, but the selections from Puccini's "Tosca" displayed to better advantage the glorious power and sweetness of her voice. From this point her conquest of the audience was complete.

Very few sopranos on the concert stage have the charm combined with the high standard of art which is Mrs. Rider-Kelsey's.

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New York, February 14, 1910.

Ludwig Marum, violinist; Mrs. Wallace Cahill Ayer, soprano; Alexander Russell, pianist; John Barnes Wells, tenor; Lorene Rogers-Wells, soprano, were the artists who made the third private concert of the Manuscript Society (F. X. Arens, president) such a notable success. Mr. Marum, on short notice, was associated with the composer, Wassili Leps, in playing the latter's fantasia, a work of notable modern spirit. Mrs. Ayer, brilliant singer and handsome woman, sang songs by Edith Haines, including a song cycle of six numbers, all showing uncommon gifts of melody; Alexander Russell played his own waltz (most difficult piano music) with extreme brilliancy, and John Barnes Wells sang Russell songs, which showed fine gifts, with splendid voice, clear, sustained and dramatic. Lorene Rogers-Wells displayed a voice of sweetness, and all these artists, accompanied by the composers in each instance, received rounds of applause. The throng present, the rich exhibition of paintings on the walls and the social atmosphere, when the flowing bowl became important, all this made the affair very enjoyable. It is gratifying to note that the society has increased numbers, a full treasury and is on substantial footing.

Anna E. Ziegler, of 1425 Broadway (Metropolitan Opera House), gave a studio musicale, February 9, at which six young singers made their debuts. Two very high lyric sopranos, Susan McMurray and Mlle. Bosazza; a full fledged soprano with a very promising future, Lillian Weintraub; a mezzo soprano, Josephine Westaway. The professional singer of the musicale, Emma Nagel, sang with fine style and finish, and the contralto, Ada Samelle, did well. Everything was perfectly memorized and in the original languages, as is customary at Madame Ziegler's recitals.

Edythe Browne, eleven years of age, daughter of John W. Browne, a leading member of the bar of Manhattan, has studied piano only a year with Abbie Clarkson Totten. Of precocious mental and musical developments, she has progressed finely, and is expected to play at the spring concert given by the Totten pupils at the Waldorf-Astoria Hotel. Of course no talent could accomplish much with-

out such guidance as is given her by Madame Totten, and the parents recognize this.

Craig Campbell, of "The Love Cure" company, continues winning encomiums in Pittsburgh, Youngstown and Chicago. One paper said he "created most favorable impression, and especially by the general excellence of his singing." Another said, "Craig Campbell was the most attractive to the audience last night." "The best singer in the company is Campbell." "A remarkable tenor." "A splendid tenor voice." "Unusual range and extraordinary power." "Voice took the audience by storm." "A beautiful, well trained voice." This must all be most gratifying to Zilpha Barnes Wood, who coached Craig Campbell in the part. Leona Watson, prima donna of "The Climax," was her pupil for seven years.

Walter Henry Hall, organist of St. James's P. E. Church, gave the last organ recital at St. Paul's Chapel, Columbia University. He played a concerto by Handel, a suite in E minor by Corelli, prelude and fugue by Bach and smaller pieces. Clarence de Vaux Royer, violinist, assisted, playing two pieces by Debussy. Arthur Hyde, organist of St. Bartholomew's Church, gives the next recital, Tuesday, February 21, at 4 p. m.

Clifford Cairns, bass baritone, was soloist in "Hera Novissima," with the Montclair Oratorio Society, February 1. Having unusual range, perfect self possession and breath control, Mr. Cairns' singing is enjoyable. One of his noteworthy songs is Hans Sach's monologue, from "Die Meistersinger"; and lastly, his appearance is marked by height and pleasant features.

Marie Irving, soprano, is a Brounoff pupil, who sings coloratura music very well. The aria from "Traviata" gives her opportunity to display her unusually high range and technic, and she greatly pleased a private audience with it last week.

Mrs. Robert de Forest gave a musicale at her residence, 7 Washington Square, February 10. Amy Grant, assisted by Charles L. Safford, at the piano, was heard in a lecture recital on the opera "Elektra."

T. Scott Buhrman, F. A. G. O., organist and musical director of Adams Memorial Church, gave an organ recital there, February 14, playing works by himself (excerpts from a sonata), Bach, Guilman, Dvorak, Wagner and Boellman. William S. Thompson, violinist, assisted.

Charles Whitney Coombs, organist and choirmaster of St. Luke's P. E. Church, Convent Avenue and 141st street, is rejoicing in the completion of the organ, which has four keyboards and 118 movements, stops, etc.

B. Margaret Hoberg, pianist and composer, was guest at the Choral Club concert, given by the Matinee Musical Club, Philadelphia, January 31, at the Bellevue-Stratford Hotel. Miss Hoberg played various works by Chopin, and four of her new songs were sung by Helen McNamee, soprano, and Edward S. Van Leer, tenor. The songs were received with much appreciation, the composer being at the piano. Miss Hoberg expects to give a concert at East Orange soon, in which her songs will form a prominent feature of the program.

Flora Provan, soprano; Winifred Bauer, violinist, and Frank Steele, baritone, took part in Ella Backus-Behr's

Sunday musicale at her residence studio, 69 West Eighty-eighth street. Mrs. Behr played piano solos and accompaniments.

Cecil Fanning, baritone; Maximilian Pilzer, violinist, and an orchestra were associated in the Englewood Musical Art Society concert last week. Mr. Pilzer was soloist at a Harvard Club concert Sunday afternoon.

John W. Nicholls' pupil, S. A. Thoresen, tenor, has been engaged for Christ Church, Short Hills, N. J.

Marie Cross Newhaus has issued cards for a reception, Sunday evening, February 20, 434 Fifth avenue. Nearly all the leading musicians of New York are invited, and it will be a professional evening of great interest. The guests of honor include Liza Lehmann and husband (Mr. and Mrs. Herbert Bedford), and among those expected are Berrick von Norden, Mlle. Sassards, Bogea Oumeroff, Margaret Keyes, Louis Blumenberg, Paul Dufault, Harriet Ware, Willy Lamping, Edward Strong, Emma Thursby, Amy Fay, Elizabeth Ruggles, Hugh Allan, Tilly Koenen, Adolf Muhlmann and Mrs. Muhlmann, Shannah Cummings, Florence Hinkle, Adah Hussey, F. W. Riesberg, Carl Theodore Schultz, Eugene Bernstein, Max Lieblich, M. H. Hanson, Nol Cornelisson, Andreas Cornelisson, Jan Geerts and many others.

Moritz E. Schwarz's weekly organ recital at Trinity Church this (Wednesday) afternoon, 3.30 o'clock, includes the following organ works and arrangements, Walter Neumuller, violinist, assisting: Symphony No. 5, F minor, Widor; adagio, A flat, Spohr; prelude, D flat, Chopin; "Processional March," Guilman.

Arthur Hyde, organist of St. Bartholomew's Church, announces a series of six organ and choir recitals, successive Thursdays, beginning February 17, at 8.15 p. m. Works by Bach will be played at the first, and the choir will sing the Bach cantata, "God's Own Time Is the Best." Frederick Weld, bass; Caroline Hudson, soprano; John Spargur, violinist, and Charles Schuetz, harpist, will assist as soloists in the order named.

Leonor Maria Evans has issued cards to hear her pupil Louise Niederreuther, soprano, assisted by Florence Emerson, pianist, at her residence studio, 55 West Thirty-ninth street, Sunday, February 20, 4 o'clock.

Elizabeth Morrison gave a vocal recital at the residence of Mrs. Austin Chadwick, Lowell, Mass., February 8. Louise K. Hobson, at the piano. German lieder formed a large portion of the program.

George A. McGarry, baritone, pupil of Clara E. Thoms, of Buffalo, who was the star feature as soloist of the convention of women's club, Hotel Astor, a fortnight ago, secured several engagements on the spot. They are booked for a large affair in Rochester, February 24.

Theodore Gordoyn, the violinist, played some of his own compositions at Edmund Russell's last Thursday afternoon reception. The numbers were much appreciated by the artistic people present. The Russell afternoons attract many of the literary and musical people in New York and vicinity.

Effie Stewart, Edith Cline Ford, Josephine Sharkey, Florence Brown Laskey and Miltonella Beardsley were

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the artists who united in the twelfth weekly concert at the Bowery Mission, Tuesday evening of last week.

Dudley Buck presented a number of his advanced pupils at "Hour of Music" in the Buck studios in Carnegie Hall, Friday of week before last. The singers of the day who participated in a charming program included Mrs. Clifford F. Taylor, Marie L. Bosse, Louis H. Allen and James O. Borne.

Clara Bernetta has been engaged to sing at Duryea Hall on Thursday, February 24, the occasion being an entertainment consisting of French plays and music. Miss Bernetta expects to give a concert next month for the Bowery Mission.

Gertrude Schwartz and Freda Lubin, pupils of Melanie Guttman Rice, appeared with success recently; the former, on January 11, at the Hotel Astor, singing "Visci d'arte" ("Tosca"), the latter, on February 8, for the Choral Union, with Liszt's "Loreley" and romance ("Cavalleria Rusticana"). By the finished style with which they sang, they gave every evidence of having received careful and capable instruction.

A large gathering heard a most interesting program of MacDowell music at the studios of Baernstein Regneas, on Monday of last week, Mrs. MacDowell being the guest of honor. Some twenty odd songs were beautifully rendered by the artist pupils of Mr. Regneas, and Miss Gottschalk, an artist pupil of Mrs. MacDowell, played selections in a masterly manner. All were impressed by the free and easy production of tone and excellent style employed by all the singers.

Virgil Gordon gave one of his popular pupils' recitals at his Carnegie Hall studio on January 31. That the hall was filled and more than a hundred turned away testifies to the desire of those acquainted with these recitals to hear Mr. Gordon's pupils. Much praise and enthusiasm were showered upon the participants, who were Arthur De Salvo, Janie Bartlett, Horace Dow, Margery Bartlett, Jane Quin, Millie Samuels, Edna Griebel and Jeannette Eckert.

On February 8, S. C. Bennett gave the third musicale since his return from Berlin, at his studio in the Metropolitan Opera House building. Those who appeared were Viola E. Bimberg, whose singing in Berlin last fall was so well spoken of; Charles Delmont, a basso of unusual power, with an excellent quality of tone; Florence E. Cavanagh, a young and promising soprano from Asbury Park, with a voice of much sweetness, which she uses skillfully; Adelaide Reiter, another soprano with good vocal and temperamental ability. Mr. Bennett gave excerpts from

the lecture which he delivered before the American Woman's Club last October.

Enrico Duzensi announces his removal from 145 East Eighty-third street to 488 St. Nicholas avenue, between 134th and 135th streets.

Gertrude Heinz-Gaedecke, a young contralto well known in musical circles and a member of the Manhattan Opera Company, has sung for Dr. Hans Richter and other European authorities and received highest commendations for her method, which is due to the excellent training received from her teacher, Josefa Middecke.

Miss Bowman and Pascal at the Plaza.

Julian Pascal, the pianist, gave a recital at the Hotel Plaza Thursday night of last week, at which he was assisted by Beatrice Bowman, the soprano. Mr. Pascal belongs to the poetical players of this age, as he once more demonstrated on this occasion by his performance of a Chopin group, including a polonaise, nocturne, scherzo and two studies. His numbers also included "To the Ocean," by MacDowell; Liszt's "Consolation" and a polonaise, and two Pascal compositions, "Water Song" and a romance. Miss Bowman sang beautifully, revealing once more a voice of rare sweetness and purity and a very high order of intelligence. First she gave the "Mad Scene" from "Hamlet" and later the "Bell Song" from "Lakme." It is the opinion of many who have heard Miss Bowman this season that she rightfully belongs on the lyric stage. Her voice has wonderful carrying quality and, besides having the voice for opera, Miss Bowman possesses the dramatic ability. A very distinguished audience attended the concert.

Florence Austin in Iowa.

Florence Austin, the violinist, inspired some warm press comments on her playing in Sioux City, Ia., a fortnight ago, and from the Collegian Reporter ("C. F. C.") is reprinted the following:

A musical treat of such excellence as we do not often hear was enjoyed last evening. Miss Austin's work was such as to put her unquestionably in the artists' class; her vast temperament and decided individuality combined with a tone of very great sweetness and purity carried the audience in rapt attention to the last note. The sweeping thrills and mad dashing rhythm of Viotti's concerto was brought out with a vividness and intensity that held the audience spellbound, and all but brought them to their feet at the wild rush and climax. Repeated encores were demanded, and so great was her triumph that she was accorded the "Chautauqua salute." . . . Beautiful color and sympathetic interpretation, low tones of tremendous breadth and richness, so human and appealing, were in her playing.—Collegian Reporter, Sioux City.

KATHRIN HILKE'S SONG RECITAL.

There was none of the unrest of a holiday audience among the hundreds who assembled in Mendelssohn Hall on the afternoon of Lincoln's Birthday to hear Kathrin Hilke in song recital. It was a very cultured and musical assemblage, and the charming American singer richly merited the homage paid her. As THE MUSICAL COURIER announced some time ago, Miss Hilke returned to her country after three years' study abroad—two years in Berlin and one year in Paris. When Kathrin Hilke left New York she was a high grade church choir soloist, who occasionally sang at concerts and oratorio performances. She has returned an accomplished artist, who may without hesitation be classed in the ranks with the best lieder or oratorio singers on either side of the Atlantic. Accompanied at the piano by Coenraad V. Bos, Miss Hilke presented the following program:

Im Abendroth	Schubert
Das Lied im Grünen	Schubert
Die Junge Nonne	Schubert
Der Einsame	Schubert
Liebestreu	Brahms
Wir wandelten	Brahms
Nachtigall	Brahms
Ständchen	Brahms
Novembre	Tremisot
Petites Roses	Cesek
L'Invitation au Voyage	Duparc
Chanson Triste	Duparc
An eine Aeolsharfe	Wolf
Der Gärtner	Wolf
Zur Ruh', zur Ruh'	Wolf
Treitet ein, hoher Krieger	Wolf
Love Guides the Roses	Footé
There Sits a Bird	Footé
Long Ago	MacDowell
The Danza	Chadwick

The voice of the singer, always rich and powerful, has become more mellow and beautiful, but it is not so much the improved vocal equipment that brought the surprise as the exquisite feeling and taste with which the soprano interpreted her songs. Her German diction is better than her French, but this is something that may be said of some of the greatest singers of the day. Miss Hilke afforded her fine audience much enjoyment and instruction. Her Schubert and Wolf songs were particularly impressive and beautiful, but all that she did bore the stamp of the true artist. She was compelled to repeat the Brahms serenade and "Petites Roses," by Cesek. The audience was most demonstrative and attentive to the last.

Kathrin Hilke has "arrived" and will take her place with the foremost American concert artists. Her manager, Antonia Sawyer, has closed a number of bookings in the late winter and early spring.

At one of the Wagner operas a few days ago a woman nudged her friend and said, "Who's that distinguished man bowing to you over there?" Her friend looked in the direction designated, and smiled in a return greeting. "That's my butcher," she said. "I see him here quite often. When I go marketing in the morning we always discuss the opera. He's German, you know, and really knows a lot about other things beside cutting meat."—Kansas City Journal.

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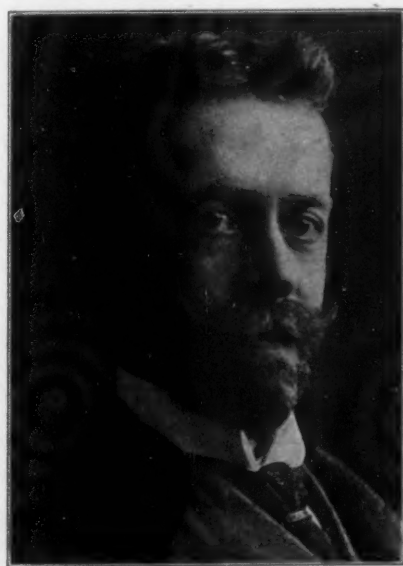
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Liza Lehmann Welcomed by the Rubinstein Club.

Liza Lehmann, the English composer, who has had two public concerts in New York since her arrival in the country, was the attraction at the midwinter concert of the Rubinstein Club at the Waldorf-Astoria, Tuesday night of last week (Shrove Tuesday). The affair had much of the brilliancy and gayety that is associated with the "Mardi Gras." No one appeared in masquerade costume, but there were so many beautiful and stunning gowns and such lavish decorations that the musical visitor from the Old World must have thought she saw glimpses of fairyland. Both tiers of boxes were festooned with Southern smilax, and the red and white colors of the club were used with charming effects in several ways. The grand ballroom and the adjoining corridors were crowded as never before at a Rubinstein Club concert.

The music for the night included Madame Lehmann's popular cycle, "In a Persian Garden," songs by her, and a number of pleasing choruses by other composers, which the club sang delightfully under the direction of William Rogers Chapman. The order of the program follows:

The Halls of the Atrides (welcome song; first time). Ernest Chausson
The Rubinstein Club.
It Was a Lover and His Lass.....Liza Lehmann
Master Albert Hole.
The Wind Fairies (first time).....Lucien G. Chaffin
Evening Calm (first time).....John B. Grant
A Southern Lullaby (by request).....Philip Greely
(In Compliment to the President and Daughters of the Confederacy.)
The Rubinstein Club.
In a Persian Garden.....Liza Lehmann
(Composer at the piano.)
Sung by Inez Barbour, Miss Palgrave-Turner, Derrick von Norden and Frederick Hastings.
Morning.....Andre Benoist
The Rubinstein Club.
Thoughts Have Wings.....Liza Lehmann
Miss Palgrave-Turner.
(Composer at the piano.)
If No One Ever Marries Me (from Daisy Chain).....Liza Lehmann
The Swing (from Daisy Chain).....Liza Lehmann
(Composer at the piano.)
Sung by Master Hole.
The Fountain.....William G. Hammond
Wanderer's Night Song.....Dudley Buck
At the Making of the Hay.....Liza Lehmann
The Rubinstein Club.
Three bird songs.....Liza Lehmann
The Woodpigeon.
The Yellowhammer.
The Owl.
Sung by Miss Barbour.
You Flaunt Your Beauty (from the Golden Threshold),
Liza Lehmann
Sung by Derrick von Norden, with the composer at the piano.
Peasants' Dance.....R. Kieserling, Jr.
The Rubinstein Club.

Madame Lehmann's cycle and songs have had previous reviews in THE MUSICAL COURIER. On this occasion they made the usual favorable impression, and again showed her to be a woman of striking genius. The singers who interpreted the music were wisely chosen. Master Hole,

a precocious lad of not more than twelve, is richly blessed with a voice of the silver pure soprano timbre, and his enunciation was additional cause for rejoicing. He was compelled to repeat both of the songs from the "Daisy Chain."

Miss Barbour sang in a most dainty and artistic fashion, the group of bird songs. Her voice seemed better in these than in the "Cycle" earlier in the evening. Mr. von Norden's tenor, so beautifully equalized, was heard with pleasure. His singing of the principal solos in the "Persian Garden" was enchanting, particularly the one which begins with "Ah, Moon of My Delight." He was quite as delightful in the last song before the final chorus. The English contralto, Miss Palgrave-Turner, repeated the good impressions she made at the first concert with Madame Lehmann. Her voice has warmth as well as beautiful color. It was possible always to hear every word of the text when she sang.

There is hardly need at this time to attempt any extended analysis of the singing of this woman's club. All that is necessary to add is that the Rubinstein sustained its reputation, although there were times when the voices of the contraltos seemed too powerful. New members have been admitted to the choral ranks recently, and very likely these have not yet learned all the points which the exacting and magnetic Mr. Chapman demands. Charles Gilbert Spross accompanied for the club. To attempt anything like detailed criticism of the choruses would require more space than can be allotted at this time. Of the chorus songs mostly admired by the writer were those by Benoist, Hammond and Chaffin.

On another page of this issue of THE MUSICAL COURIER, readers will find a report of the Rubinstein Musicales on Lincoln's Birthday, also given at the Waldorf-Astoria. The club announces Tuesday evening, April 12, as the date of the last concert. March 12, the club will give a Lenten musicale, when there will be a rendition of "Par-sifal," by Anne Shaw Faulkner and Marx Oberndorfer. The final musicale of the season will be a song recital by Cecil Fanning, assisted at the piano by H. B. Turpin. The date is Saturday, April 9, three days before the last concert. The musicales take place Saturday afternoons, and are restricted to members and fair guests. Men, of course, are admitted to the night concerts.

Indian Music in Boston.

Charles Wakefield Cadman and Paul Kennedy Harper, of Pittsburgh, Pa., gave their famous "American Indian Music Talk" before the St. Botolph Club, in Boston, on Sunday afternoon, February 6. A large audience attended and manifested its pleasure by constant applause, and complimentary references to the concert givers after each number. Among the most enthusiastic of the listeners

were Louis Elson, Arthur Foote, Burlingham Hill Ather-ton, Wallace Goodrich, etc. Messrs. Cadman and Harper expect to make New England appearances also at Springfield, Mass., and New Bedford, Mass. They gave an informal recital in New York, en passant, at the studio of Mrs. C. A. Parker, before an invited audience of musical experts.

LIEDERKRANZ PUBLIC CONCERT.

Once in a while the Liederkranz Society gives a public concert, thus giving the larger American public an opportunity to hear German männerchor outside the handsome, but limited, home surroundings. Such a concert last Saturday evening at Carnegie Hall attracted an audience entirely filling the auditorium, when, besides the hundred voiced male chorus, the women's section assisted, making a well balanced mixed chorus. Yolanda Mero, pianist, and an orchestra also took part. Why Director Arthur Claassen placed on an otherwise festal program Bach church cantata, "God's Time Is the Best," unless it was to remind one that Lent had begun, is a mystery, for the very serious work is out of place in concert. Edith Magee, Mr. Zeh and Jacob Weibley sang the solos.

The best thing of the work was the final pianissimo "Amen." Neumann's "Warnung vor dem Rhein" was finely sung as to pitch, keeping to the key of D, the high B's and B flats of the first tenors ringing true, though perhaps the ensemble was a bit violent. Emil Zeh, tenor, helped to make Spicker's "In Grase Thaut's" very effective; singing the solo with beauty of tone; the composer, occupying a box, modestly bowed his thanks for the audience's recognition of the work. Brilliantly sung was Leu's "Im Wald" and "Alteutsches Liebeslied" was well done; the last verse of this and of the succeeding "Horch, Was Kommt," with tender reference to death, were indeed beautifully sung, in most expressive pianissimo. Haydn's "Ständchen" pleased so much that it had to be repeated. All the male choruses were sung à capella, never deviating from pitch.

Yolanda Mero earned and well deserved the three recalls following her brilliant playing of Liszt's concerto in A major; she is one of the most spontaneous pianists before the public. Such equalized finger strength, iron wrists and capacity for unlimited bravura are hers that one wonders what may be her limit! Later Liszt's celebrated second rhapsodie was played with uncommon originality, in genuine Hungarian spontaneous style. This roused her audience to further enthusiasm, so she played again. Dvorák's "Hustiska Overture," conducted by Herr Claassen with gymnastic effects, and the choral march from "Tannhäuser," completed the program.

One of Thousands.

Dr. August Geiger, dean of Brenau College Conservatory, Gainesville, Ga., writes February 1: "THE MUSICAL COURIER is not only a very welcome guest but also a very essential, prominent factor."

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SPIERING PLAYS TO MUSICIANS.

Theodore Spiering's standing as a musician and violinist is such that the announcement of a recital by him was the occasion for the assembling of a company of violinists, musicians, scholars and pedagogues at Mendelssohn Hall last Thursday afternoon. Mr. Spiering is no stranger among us, having been heard as soloist with the New York Philharmonic Orchestra, of which he is the concertmaster, and at an Arion concert. The program offered, though not inclined to attract those who regard the violin merely as a medium for the dispensation of sweet nothings, consisted of the following numbers:

Devil's Trill Sonata.....Tartini
Concerto No. 3, Gesangsconc.Spohr
Five Artist's Studies from Op. 4.....Theodore Spiering
(Concert pieces for violin alone. First time in America.)
Romance (First time in America).....Christian Kriens
Serenade (First time in America).....Eduard Behm
Perpetuum Mobile.....Novacek
Fantasia Appassionata.....Vieuxtemps

The "Devil's Trill" and the "Fantasia Appassionata" were delivered in a scholarly manner, but the concerto is not the kind of work in which Mr. Spiering shines best. His technic is so big, his conception so broad, his method so academic, that delicacy and repose evidently do not appeal to him, for he played it in almost bravura fashion. The most astonishing thing of the recital was his performance of his own studies, abounding in hideous difficulties, in which the composer simply revelled. The mere memorizing of these intricate labyrinths of notes is a feat in itself, and the reckless ease and whirlwind tempo with which he played them brought forth an expression of astonishment from the entire audience. It was a notable achievement in violin playing. Each of these studies, well labeled "artist studies," is inscribed to a great violinist, and it is evident that only such can master them. In their playing Mr. Spiering also gave a remarkable exhibition of bowing, employing every sort and kind known to the art. They were a most congenial field for his particular talents and an effective vehicle for the display of his technic. Christian Kriens' "Romance" was nicely played with a good, full, resonant tone, and at the conclusion Mr. Spiering graciously signaled for the composer, who bowed his acknowledgments from his seat. In the "Perpetuum Mobile" Mr. Spiering gave himself up to his virtuosity and elicited a storm of applause. He executed the difficult passages with marvelous dexterity and splendid abandon.

The accompaniments by Kurt Schindler were as fine as any heard here this year, perfectly attuned to the requirements of the compositions and thoroughly in harmony with the spirit of the soloist.

Florence Mulford at Rochester.

Florence Mulford appeared most successfully at a concert given in Convention Hall, Rochester, on February 11. It was recorded that her "magnificent voice and stage appearance assisted materially in the great success of the concert," and one of the papers said:

Mrs. Mulford, who is the possessor of a beautiful mezzo

voice of wide range, sang Massenet's "Il est doux; il est bon," in dramatic style and with fine tonal quality. Two groups of songs followed. These gave opportunity for exhibiting Mrs. Mulford's versatility in many phases of the vocal art, and she excelled in all. Frequent and enthusiastic applause gave testimony to keen enjoyment and appreciation by the audience.

Mrs. Theodore Worcester at Montgomery.

The following extracts relate to Mrs. Theodore Worcester's success last November in Montgomery, Ala.:

She is an artist of remarkable ability. Her wonderful technical



MRS. THEODORE WORCESTER.

skill, combined with tasteful interpretation, places her in the front rank of musicians.—Montgomery Journal, November 16, 1909.

Few women have attained to the mastery of the piano exhibited by this successful artist.—Social World, Montgomery, Ala., November 21, 1909.

Her playing is characterized by great strength and vigor, and has an intellectual grasp unusual in a woman. Her tone is large and sympathetic and her technic seems to be unlimited.—Montgomery Advertiser, November 10, 1909.

Tina Lerner in New York.

Tina Lerner, the Russian pianist, will play the Grieg concerto with the Volpe Orchestra at its last concert of the season, in Carnegie Hall on March 13. She will play the Chopin "Andante Spianato and Polonaise" at the Young People's Symphony concerts, under Walter Damrosch, in Brooklyn, February 26, and New York, March 5.

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BUSONI AND TETRAZZINI IN MILWAUKEE.

MILWAUKEE, Wis., February 3, 1910.

The great musical event of last week was the concert given by Madame Tetrassini and her company in the Auditorium. Milwaukee gave Tetrassini an ovation, recalling her over and over and at one time the entire audience seemed to unite in cries of "Bravo!" That is very unusual for audiences here, for although the Milwaukeeans are fond of saying that they are musical, they nevertheless cannot deny that they are not inclined to be very enthusiastic. As a rule, they are cautious in bestowing approval and when they do they usually make such noise about it. Therefore, Tetrassini should feel that the reception accorded her was a warm one and that her artistic success was all that she could desire. Orville Harold, the tenor of her company, also created much enthusiasm.

Clara Bowen Shepard deserves the gratitude of the entire musical community for the splendid music she is providing for us this season. One of the greatest concerts she has presented was the recital given last Monday at the Pabst Theater by Ferruccio Busoni. And again upon this occasion Milwaukee did itself proud and showed that it is actually waking up and giving voice to its appreciation, musically, for the big audience recalled Busoni five times after his first number and that number consisted entirely of Bach. No one but Busoni could produce such an effect. It is safe to say that some of the things he does are absolutely unequalled. No one else can do them. Technically, of course, there is nothing left for him to accomplish, so that having such absolute command of the means, his attention can be entirely on the end in view. He played the Beethoven sonata, op. 111, and the Chopin sonata in B flat minor. In the latter, especially in the second and last movements, he produced beautiful effects, and in the Funeral March he made one forget that it is rather a hackneyed composition, so absolutely original and unique was his conception of it. Pianists may come and go, but the memory of the Busoni concert will be a thing of beauty and a joy forever.

At the quarterly meeting of the College Endowment Association, the MacDowell Club furnished the following program made up entirely of MacDowell compositions:

Alma Mater.

At Parting.

Summer Wind.

Miss Rich, Mrs. Lindsay, Miss Koss, Mrs. Lyon.
Cradle Song for Violin—Arranged by Arthur Hartmann.
Mrs. Philip F. Rogers.

Songs for Soprano—

The Flower Song—

The Clover.

The Daisy.

The Blue Bell.

The Robin Sings in the Apple Tree.

The Swan and the Lily.

A Maid Sings Light.

Hester Adams.

Idyll, op. 39.

The Eagle, op. 38.....Tennyson

Witches' Dance, op. 17.

Pearl H. Van Vleet.

Songs for Contralto—

The Sea.

Long Ago.

Thy Beaming Eyes.

Mrs. Francis H. Thompson.

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TWIN CITIES, February 13, 1910.

This was distinctly a Carl Busch week, for the two principal musical events have been devoted largely to the works of this well known American composer. Mr. Busch has been the visiting conductor at two large concerts, the Philharmonic concert, Friday night, and the orchestral concert, this afternoon, in both of which he achieved a veritable triumph. Seldom have we seen audiences more enthusiastic and never have we heard better American music. On Friday night the Philharmonic Club and Minneapolis Symphony Orchestra gave the cantata "The Four Winds," under the direction of the composer, and this afternoon Mr. Busch conducted his "Indian Suite," "Negerleben," and the "Prologue to the Passing of Arthur." There are some who will claim that this is not distinctly American music, because Mr. Busch was not born in America. But, the writer would like to know what the accident of birth has to do with composition. Mr. Busch is a Dane by accident of birth, a German by blood and an American by choice and long residence. He received his musical education in Europe (as most Americans do), but practically all of his musical life has been passed in the United States, and the effect of his long residence here is clearly seen in his music. It has distinctly an American color, and is far and away the best American music that the writer has ever heard. The writer has made a considerable study of American music in all its phases (orchestral, chamber, piano, vocal), and a large part of it has seemed too conventional and uninspired to be called real music. But the music we have heard this week seems to possess all the elements of the best German tradition and yet has a note distinctly different from any that has come out of the Fatherland. And, strange to say, this new note is not in the Indian tunes used, nor in the familiar Stephen Foster melodies of the "Negerleben," but in the rhythmic scheme of the works as a whole. In the case of "The Four Winds," the harmonic treatment of the Indian melodies is never far fetched and there is no attempt to use bizarre effects in order to produce the atmosphere of the plains and hills and of the copper colored race that peopled them. The atmosphere is there, but it comes from the poem and the very natural way in which the plaintive Indian tunes have been developed. Aside from the general atmosphere which pervades this American music it must be said that it is beautiful music taken from any point of view. Melodically it is graceful and lovely; harmonically it is most grateful to the ear and even the most dissonant passages follow such a well marked scheme as to appear perfectly logical and never just plain discord for the purpose of making a noise. "The Four Winds" is not a cantata for amateurs. The work makes large demands on orchestra, chorus and soloists, but it is a grateful work for all. After the performance, Friday night, Mr. Busch said that he thought the Philharmonic chorus had done noble work. This was due to the training they had undergone at the hands of J. Austin Williams, who has been the assistant conductor for the past three months and who has worked hard and to some purpose.

The soloists were May Williams Gunther, soprano, and Reed Miller, tenor, who sang their difficult parts in a manner thoroughly satisfactory to conductor and audience. The orchestral music, this afternoon, pleased the audience mightily, especially the "Negerleben," a rhapsody for orchestra founded on "The Suwanee Ribber" and a couple of other well known Foster melodies. It seems to the writer as if this work and the "Indian Suite" should be in the repertory of every American orchestra. If orchestra



CARL BUSCH.

conductors are looking for American novelties, here they will find a couple which will give a great deal of genuine satisfaction in their performance and will help spread the cause of American music more than will the performance of any other so called American music that the writer has heard. Mr. Busch received a veritable ovation both Friday night and this afternoon, and has been acclaimed by musicians and critics here as "the great American composer" whom we have so long sought.

Besides "The Four Winds" there were four other numbers on the Philharmonic Club program Friday night.

Grieg's "Olaf Trygvason" was given by the chorus and orchestra, assisted by Madame Kirby-Lunn, soprano, and Francis Rosenthal, bass; Madame Kirby-Lunn also sang the aria "Gerechte Gott" from "Rienzi," and Elgar's "Sea Pictures"; and Reed Miller sang the aria "Canio" from "Pagliacci." The concert was an artistic success, as are all concerts given by this club, but it is said by those who know that this will be the last concert by the Philharmonic Club, as a club. It is said that future concerts may be given by a chorus made up of practically the same membership, but that it will not be known as the Philharmonic Club. There seems to have been something going on behind the scenes all this season, but just what, no one can fathom at the present time, save that the dissolution of the club seems imminent. One thing only is certain, that, while four concerts were advertised for this season, only three have been given and there are no more to follow. The inference is plain.

It was the Schubert Club of St. Paul that furnished the program for the Thursday musical this week, and it can be said with all candor that no better program has been given before either club in either city this season. The artists were: Jessica DeWolf, soprano; Lota C. McMillan, violinist; Mrs. Robert E. Olds, pianist; Mrs. Charles D. Robinson, pianist, and Bessie Godkin, accompanist. The program was as follows:

Violin—	Romance	D'Ambrosio
	Menuett	Beethoven
	Meditation, from Thais	Massenet
Songs—		
	Per la gloria	Buononcini
	O Sanctissima Vergine Maria	Giordani
	Schmied Schmerz	Van Eyken
	Spinnerliedchen (folk song)	
	Hark! Hark! the Lark	Schubert
	Lullaby	
	From the Land of the Sky Blue Water	Cadman
	The Moon Drops Low	Cadman
	But Lately in Dance	Arensky
	Cadiz Maids	Delibes
Piano Duo—		
	Les Preludes	Liszt

Mrs. De Wolf is one of the Northwest's finest artists and her forte is just such work as this of Thursday afternoon. She was enthusiastically received and several encores were demanded, but she granted only one. It would be hard to say which song pleased the audience best, but the writer heard one woman say that the most beautiful songs she had ever heard were the two by Cadman. They certainly are mighty fine songs and are always popular whenever given.

Madame Hesse-Sprotte repeated the success she had in cert of the Minneapolis Symphony Orchestra last Sunday, and again demonstrated her ability as vocalist of the first rank. The program was as follows:

Turkish March from The Ruins of Athens	Beethoven
Overture to The Magic Flute	Mozart
Adagio from the Fourth Symphony	Beethoven
Allegretto Scherzando from the Eighth Symphony	Beethoven
Aufenthalt	Schubert
Von Ewig Liebe	Brahms
Fruehlingsnacht	Schumann
Symphonic Poem, Omphale's Spinning Wheel	Saint-Saens
Saeterjenten's Sondag (A Sunday in the Mountains)	Ole Bull
Praeludium	Jacrnfeldt
Prison scene from Le Prophet	Meyerbeer
Welsh Rhapsody	Edward German

Madame Hesse-Sprotte repeated the success she had in St. Paul and was received with great acclaim. She sang Dyorak's "Mother's Lullaby" for her first encore and the "Habanera," from "Carmen," for the second.

Two Lenten musicals are announced to be given in the parlors of the "Angus," St. Paul, at half past ten on Friday mornings, February 18 and March 4. The artists, for the first, will be Lewis Shawe, baritone; Rosario Bourdon, cello; Norma Williams, violin, and Lima O'Brien, piano. For the second, the artists are Sam Rhys, violin; Rosario Bourdon, cello; Mary Cummings, soprano, and Lima O'Brien, piano.

The new \$15,000 organ for St. John's Church, St. Paul, has at last been installed and will be used for the first time on February 17, when G. H. Fairclough, organist at St. John's, will begin his weekly Lenten recitals. These take

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place from 4 to 5 p. m. every Thursday afternoon during Lent, though the first one (which should have been given the past week) had to be omitted as the organ was not quite ready. The formal dedication of the organ will take place Easter week, at which time Mr. Fairclough will give a large program and will invite the principal musicians of the Twin Cities.

The Minneapolis Auditorium was very nearly filled at the Thomas Hospital Benefit concert last Tuesday night. Those taking part were: Sibyl Sammis, soprano; Alma Johnson-Porteous, contralto; Marie Gjertsen-Fischer, reader; Gertrude Hull, pianist; Maurice Eisner, pianist; William MacPhail, violinist, and Carlo Fischer, cellist. The writer has seldom heard a miscellaneous program that gave more satisfaction and real enjoyment than that at this concert. That the soloists achieved popularity was demonstrated by the many encores demanded. It was a splendid concert and a credit to Carlo Fischer, under whose management it was given.

Perhaps Oda Birkenhauer has a monopoly of prodigies. That would explain the fact that she frequently introduces little girl pianists to the public, and they are little girls, too, who can play. Her latest genius is Margaret Hicks, thirteen years old, who gave a piano recital at the Minneapolis School of Music, Oratory and Dramatic Art, Tuesday night. Little Miss Hicks has a brilliant technic, a fine feeling for the poetry of music and fingers so facile as to cause one almost to gasp at her work. Her selections were from Chopin, Brahms, Raff, Liszt, Mendelssohn and Godard, and she played them all understandingly. It was a real pleasure to hear her play, which cannot be said of all little girl pianists.

Maud Allan, the celebrated dancer, was at the St. Paul Auditorium Tuesday night. Much to the writer's regret he was unable to be present, but is informed that the affair was a thorough artistic success. The large auditorium seats over 3,000 people and there were only sixteen vacant seats. The audience was enthusiastic over Miss Allan's work and her return is desired. She was accompanied by the St. Paul Symphony Orchestra.

William MacPhail, the well known violinist and teacher, will leave for Europe about the middle of March to spend six months studying with Sevcik, returning to Minneapolis at the beginning of the musical season, about the middle of September. He will keep his studio open here during his absence and will probably engage an assistant to occupy it until his return.

Just to let all the orchestra men see that he does not consider the second violin such a humble post, Mr. Oberhoffer took his place among them at rehearsal the other morning and showed them how second violin parts should be played. Mr. Busch conducted in the meanwhile. But probably Mr. Oberhoffer was surprised to receive a check for \$2 for his services as second violinist. That was a job put up by a couple of the clowns of the orchestra.

Speaking of programs: At a concert the past week the program was made conspicuous by four bad mistakes in the spelling of composer's names. These mistakes would not have been so bad if it were not for the fact that they are always printed in the daily papers before the concert takes place and then again after it is over, and so the general

public gets the idea that Augusta Holmes is a man, because it is spelled "Augustus" on three separate occasions in as many days; and they go to the store and ask for a copy of "The Moon Dropped Low" by Charles Wakefield, because the Cadman part of the composer's name was dropped down a few lines and hitched on to that of another composer. Moral—Be more careful.

Harry Phillips, the well known baritone, who lives in St. Paul, has a church position in Minneapolis, and studios in both cities, will leave for Europe early in the spring and spend six months abroad. He expects to make a specialty of oratorio when he returns.

Gustavus Johnson, director of the Johnson School of Music and Oratory, gave the first of a series of lectures on musical analysis and interpretation before the senior class and other students of the school last Tuesday afternoon. On Wednesday afternoon he held the first session of the teachers' normal training class.

The Thursday Musical Symphony Orchestra will give a concert during the first week in March, playing the Haydn "Surprise Symphony," "Stradella" overture, "Wedding of the Winds" waltz and a "Serenade" by Driga. The orchestra is composed mostly of young women, but a few young men have been admitted for the wind instruments. At present the orchestra is made up of eight first violins, seven second violins, three violas, two cellos, two contra basses, two clarinets, two flutes, two trumpets and baritone. J. Victor Bergquist is the director and Mabel Augustine, concertmaster. Mrs. W. G. Skidmore, chairman of the string section of the Thursday Musical, is the manager. After the first concert the orchestra will take up the rehearsal of the "Musketeers," an opera by Louis Varney, which is to be given by the Thursday Musical on May 5.

Piano pupils of Signa G. Olsen, of the Minneapolis School of Music, Oratory and Dramatic Art, gave an interesting program in the school hall last Wednesday afternoon. Those participating were: Bonnie Hanson, Bernice Buckley, Irene Bixby, Mabel Dyer, Olga Carlson, Alma Hubrig, Nellie Nelson, Rose Silber and Mildred Reht. They were assisted by Olive McKinley-Hauskins and Bernice Kohlhaas, pupils of William H. Pontius.

The University of Minnesota Dramatic Club gave George Bernard Shaw's whimsical comedy "You Never Can Tell" before a crowded and enthusiastic house at the Princess Theater last Tuesday night. It was one of the most ambitious performances the club has ever attempted, and was pronounced by all an artistic success. The characterizations were excellent and Shaw's witty speeches were given with a clean incisiveness that always caught the house. Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, who coached the play, is to be congratulated.

Alice O'Connell, of the Minneapolis School of Music, Oratory and Dramatic Art, read at the West High School Friday evening, February 11, and will read again at the Masonic Temple, Wednesday evening.

In the Association Hall, on Tuesday evening, February 15, the expression classes at the Y. W. C. A., under the direction of Mrs. Charles M. Holt and Alice O'Connell,

will present three one act plays: "The Flower of Yeddo," "How the Story Grew" and "Reflected Glory."

Last Friday evening, at the first of a series of Twilight Recitals arranged by Dean Ada Comstock, of Shevlin Hall, the program was given by David Nyvall, Jr., a piano pupil of Vivia Conner, of the Northwestern Conservatory of Music, and Joseph Graubeck, a tenor, of St. Paul.

Frances Squire Potter gave her first address yesterday morning at 11 o'clock in Conservatory Hall, her subject being "The Stage Today."

OSCAR HATCH HAWLEY.

ST. LOUIS MUSIC.

St. Louis, February 9, 1910.

A concert of great importance was that given by Josef Lhévinne, the Russian pianist, last Monday evening at the Odeon. The great pianist presented a very difficult and lengthy program and created a sensation which was well deserved. He chose Rubinstein's prelude and fugue in A flat major as his opening number and played so satisfactorily that he immediately won his way into the hearts of his listeners. Then followed the Beethoven "Sonata Adieux," played most beautifully, "Auf Flügeln des Gesanges," "Hark! Hark! the Lark!" (Schubert-Liszt) and a group of Chopin including the ballade in F major. A mazurka, a barcarolle and the etude in G flat major were next in order and were presented so exquisitely as to cause the artist to give an encore. Massenet's "Air de Ballet" and two Liszt compositions, rhapsody No. 11 and the "Faust" valse, concluded the program. Mr. Lhévinne played as encores several of Czerny's etudes arranged by himself.

The popular concert given by the St. Louis Symphony Orchestra at the Odeon last Sunday afternoon was a delightful one. The numbers on the program were all interesting and well played and the audience was appreciative. The program opened with Berlioz's "Hungarian March." The second number was the overture to "Masaniello," by Auber. The ballet music from "Coppelia," by Delibes, was also played, and selections from Mascagni's "Cavalleria Rusticana." A Waldteufel waltz closed the concert.

The first of a series of six Lenten piano recitals announced by Ernest R. Kroeger, pianist, will occur at Musical Art Hall on Friday afternoon, February 11. Compositions by Beethoven, Chopin and Liszt constitute the program of the first recital.

The Union Musical Club will give its monthly recital on Tuesday at Musical Art Hall. Those taking part are: Marion Bergman, M. Kemper and Lullah D. Dipple, pianists; Jane Lesser and Mrs. J. G. Gough, Vocalists.

E. PRANG STAMM.

William C. Carl to the American Musical Directory.

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BOSTON, MASS., February 12, 1910.

The Boston Center of the American Music Society gave its opening program of the season in Jordan Hall on Tuesday evening, introducing Edgar Stillman-Kelley's piano quintet for a first hearing. If the society did no more than bring to the public attention works of this type from the creative pens of native composers, it would have a noble mission to perform in the musical life of this country. But when, in addition to that, it also gives an opening for the hearing of many other forms of composition and creates an active center in each city in which the composer and his public are able to meet on the socially artistic plane, then it makes for the highest results indeed. To return to the contemplation of the quintet, however—it is undeniably a work of genius, original in its treatment, brilliant and full of atmosphere by turns, and leaving a strong sense of musical satisfaction at its close. It was given an adequate performance by the Hoffmann Quartet with Arthur Shepherd at the piano. The Dramatic Monologue "In a Gondola," happily wedded to the text of Robert Browning, is a promising piece of musical writing by John Beach which ought to be heard again, as Mr. Barnhart did not do the work vocal justice, despite the skillful pianistic assistance of the composer. The recently heard suite for violoncello and piano by Howard Brockway, with the composer and Alwin Schroeder as participants, gained greatly with the added hearing. A group of songs giving variety to the program included "I Think of Thee," by Percy Lee Atherton; "Seal Lullaby," by Ernest Hamlin Abbott; "In the Dark" (a dear little child's song), by Mabel W. Daniels; "Sundown," by Arthur Shepherd (a successful bit of atmospheric depiction to the text of that name by William Ernest Henley), and "A Love Song," by Henry K. Hadley, were sung by Bertha Cushing Child, who gave each selection its own due musical and emotional value. Quite the feature of this song group, however, lay in the exquisitely played accompaniments of Mrs. Clara Tippet, who has the knack of cleverly interweaving the themes of the closing and opening songs in such a manner as to form a happy introduction to the coming selection, thus putting both the singer and audience into the most receptive mood for the coming contribution. The audience was both large and responsive, and much may be favorably augured from this creditable opening concert.

Rosa Olitzka, the well known dramatic contralto, who has appeared here so successfully in concert and opera, is to

give a song recital in Jordan Hall on February 23, in which she will have the assistance of Mrs. H. H. A. Beach at the piano. A program of songs and piano pieces of unusual interest and merit is promised for this occasion.

Olga Samaroff, the brilliant and popular pianist, had the distinction of appearing at a musicale in the White House on February 11.

Max Landow, the young Western pianist, appeared here for the first time at a recital in Steinert Hall on Tuesday afternoon.

The Longy Club played unfamiliar compositions of Mozart and Ravel at its second concert in Chickering Hall, Tuesday evening. Marie S. Sundelius, soprano, assisted with some modern French songs.

The musicale given at the beautiful Providence home of Mrs. Raymond Wesley on January 31, enlisted the skillful services of Anna Miller Wood, contralto; Albert T. Foster, violinist, and Mary V. Pratt, pianist. While all the participants acquitted themselves finely, Miss Wood earned special commendation for her artistic rendering of the three groups of songs which were her contribution to the evening's program.

Many fine things are being said about Miss Edith Bullard's recent appearance as soloist at the Marlborough Woman's Club, while at the concert of the Musical Art Club in this city on January 31, the group of French songs she rendered roused universal approbation.

The Boston Singing Club, H. G. Tucker, conductor, gave its second concert of the season in Jordan Hall on Wednesday evening with the assistance of Miss Ernestine Gauthier, contralto, and Heinrich Schueker, harpist.

There is much regret on all sides over the fact that Arthur Foote is to resign his position as organist of the First Church in Boston (Unitarian), where he has officiated for the past thirty-one years. As this will, however, undoubtedly give him more leisure to devote to his composition, the musical field will only be enriched by the transference of his activities.

The Unitarian Church of Burlington, Vt., celebrated its hundredth anniversary by an elaborate musical program.

The soloists were Fred Mitchell, tenor; Frank Vernon, baritone, and a quartet of local singers.

Charles Wakefield Cadman of Pittsburgh, the rising young composer of the well known American Indian songs, and wideawake musical critic of the Pittsburgh Dispatch, brought his tenor confrere, Paul Kennedy Harper, to THE MUSICAL COURIER'S Boston office on Monday afternoon, and together they gave a short resume of their intellectually interesting and musically fascinating "American Indian Music Talk." Mr. Cadman came to Boston at the request of the St. Botolph Club to give his "Talk" before the members of that club on Sunday afternoon. This musical entertainment ought to be heard by all clubs and educational institutions, as, aside from its absorbing interest, it has great educational value. In preparing the ground for his Indian songs, Mr. Cadman spent some months with the different Indian tribes, living their life, learning their language and customs, and winning the confidence of all. Mr. Harper also spent some time in the same way, and the result is noted in the intimate sympathy of his interpretations, as also in the oneness of aim between these friends and co-laborers. Aside from that, Mr. Harper is the possessor of a remarkable tenor voice which he uses consummately and with the true inward poise which must make for success in all interpretations, but more particularly in the stoical resignation necessary for the rendering of Indian songs.

At the annual piano recital given by Mrs. H. H. A. Beach in Steinert Hall Thursday evening, the unusually crowded auditorium gave eloquent testimony of the esteem in which this highly gifted lady is held. As usual, the interest centered principally in the first performance of her own suite, "Iverniana," for two pianos, still in manuscript, in which she had the skillful assistance of Carl Faelten at the second piano. In the present awakening of serious composers to the unique value of the pure folk theme as a basis for genuine expression in music, the folk lore of all countries is indefatigably scanned for much that may be gleaned from this source. In this Mrs. Beach has been unusually successful, the suite being based on old Irish folk themes (as its name indicates) and presenting in this way many odd touches of humor, which gives the composition a certain naivete despite its almost orchestral proportions. The first movement, "Lento quasi una Fantasia," opens with a noble theme interchangeable for two pianos with certain Lisztian effects for the first piano which light up most effectively the rather severe harmonic humor of its construction. The "Allegro con Spirito" which follows is a genuine bit of rollicking Irish humor in dance form, while the "Adagio con intimissimo sentimento," based on an old bit of love theme (not tragic; no Irish theme ever could be; laughter and tears are too closely connected in the race), is exactly what its name implies. The closing movement pretentiously called "Molto Vivace con fuga," is a bit of humor from the composer herself. The marks would indicate something rather ponderous, when lo and behold, the movement ends while scarcely begun, and with such a jolly little laugh, one "on the audience," so to speak. Otherwise the program contained Bach's English suite in A minor, the Franck "Prelude, Aria et Finale," with its lofty spiritual message and dome like grandeur of conception, Reger's "Oschelmisch," "Aus meinem Tagebuch," Gottschalk's "Solitude," full of "stimmung," Godard's weird "Indienne," and pieces by J. K. Paine, Debussy, Max Fiedler and Chopin. As for the playing of Mrs. Beach, it may best be described as filled with spiritual

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insight. The technic is there at command, but one never thinks of that in this connection. The unusual ideas are served up intact, quietly, with none of the personal element, no thought of anything save the loving service rendered by one composer to the other. The audience felt and appreciated this and rewarded the modest artist enthusiastically.

On the same evening the Boston Symphony Orchestra gave the fourth concert of its Cambridge series in Sanders Theater (Howard College), with Heinrich Gebhard as soloist.

Clara Tippet's popular studio has become the regular rendezvous for Boston's talented composers, as that is where they all gather to discuss the new compositions and musical matters in general. As Mrs. Tippet holds a unique place in the musical life of this city, both through her high artistic standing and sympathetic womanly qualities, it is a foregone conclusion that these informal Friday evening meetings are bound to become an added center for the promulgation of the highest musical ideals. Aside from her artistic social activities, Mrs. Tippet has had a most successful teaching season. Miss Horne, her assistant and artist pupil, filled most creditably a recent concert engagement in Brockton, and sang very successfully at the College Club on Monday, in which another pupil of Mrs. Tippet also took part.

The fifteenth pair of Boston Symphony concerts, under Max Fiedler, contained two numbers only—the Bruckner symphony in E major, No. 7, and Chadwick's sinfonietta in D major, played for the first time at these concerts.

The coming events eagerly anticipated by Boston's musical public are the recital by Fritz Kreisler February 24 and the New York Philharmonic Orchestra concert, Gustav Mahler, conductor, on February 26.

GERTRUDE F. COWEN.

New England Notes.

The Eleventh Annual Session of the Institute of Music Pedagogy will convene in the High School Building at Northampton, Mass., Tuesday, July 5, 1910, and continue for two weeks.

Mrs. Alexander Thayer Arkley of Essex Junction, Vt., displayed the successful results of her conscientious teaching in the interesting pupils' recital given by her January 28 before a large audience of parents and friends.

The Clef Club of Burlington, Vt., a successful orchestral organization of young ladies under the capable direction of Mr. Wilder, gave a concert on February 5, with the assistance of Marie S. Sundelius, soprano, of Boston, and several instrumentalists.

The recent successful appearance of Anna A. Cambridge, soprano, at the performance of "Paradise Lost" in Worcester resulted in a unanimous call to the soprano position of

the Plymouth Church of that city. As Miss Cambridge is a pupil of the Hubbard Studios, Boston, she will be a talented addition to the other pupils of Mr. and Mrs. Hubbard now filling many of the prominent Worcester church positions.

MUSIC IN PROVIDENCE.

PROVIDENCE, R. I., February 5, 1910.

Numerous Christmas choir festivals were given this season by various choirs, of which several are here noted.

The choir of the First Universalist Church gave its special Christmas service Sunday, January 2, with the following program: Organ prelude, concert overture in C minor, Hollins; anthem, "There Were Shepherds," Vincent; "Bonum Est," Handel; vesper responses, Tallis; contralto solo, "The Babe of Bethlehem," Salter; organ offertory, scherzo in G minor, Macfarlane; cantata, "The Story of Bethlehem," West, and organ postlude, "Christmas March," Merkel. The choir of fifty voices was under the direction of W. D. Stone, and assisted by the following soloists: Clara Hicks Stone, soprano; Alice L. Ward, contralto; Walter E. Rogers, tenor; Butler L. Church, basso, and Myron C. Ballou, organist.

"The Story of Bethlehem" was given in Grace Church, under the direction of Arthur H. Rider; at St. John's Church, with accompaniment of organ, strings and cornet, under the direction of George F. Wheelwright, and at the Mathewson Street M. E. Church, under the direction of Frank E. Streeter.

The second concert of the season by the Boston Symphony Orchestra was given on the evening of Tuesday, January 4, before an exceptionally large and enthusiastic audience. Mischa Elman, the Russian violinist, was the soloist, playing the Tchaikowsky concerto.

Myron W. Whitney, Jr., assisted by the harpist, Annie Louise David, gave a song recital in Memorial Hall Friday evening, January 7. This recital was the second of the series of concerts offered by "The Students' Course," Lucy H. Miller manager.

On the same evening, in Infantry Hall, Lina Cavalieri gave a song recital, assisted by George Harris, Jr., tenor. Her program was as follows: Aria from "Herodiade" (Massenet), Lina Cavalieri; aria from "L'Ataque Du Moulin" (Bruneau), George Harris; "Penso" (Tosti), "Era Di Maggio" (Costa), Lina Cavalieri; "Provenzaliches Lied" (Schumann), "Die Nacht" (Strauss), "Heimliche Aufforderung" (Strauss), canzone from "Un Ballo in Maschera" (Verdi), George Harris; aria from "Carmen" (Bizet), Lina Cavalieri; aria from "Griselidis" (Massenet), George Harris; "Je T'Aime" (Grieg), "Maria Mari" (Italian song), "Amore Amor" (Tirindelli), Lina Cavalieri.

The "Listeners" enjoyed Cecil Fanning's song recital in the Churchill House ballroom Monday afternoon January

10. Mr. Fanning sang admirably and was accompanied by H. B. Turpin.

A violin recital by Gisela Weber was given in Memorial Hall on Wednesday evening, January 12. Madame Weber was assisted by Mrs. Holmes-Thomas, pianist.

Providence has had the privilege of listening to the Flonzaley Quartet for the first time during the last week. Their concert took place in Memorial Hall on Friday evening, January 28.

Among the concerts announced for the near future are the New York Philharmonic Orchestra, with Gustav Mahler conducting and Madame Rider-Kelsey as soloist.

Maud Allan will appear in Greek dances with the Russian Symphony Orchestra on February 17.

Colonel Wendelschaefer, of the Providence Opera House, announces the engagement of the Manhattan Opera Comique Company from New York for the week of February 7. It is believed that the exceptional merit of the company will attract audiences large enough to make the engagement a paying one.

B. A. H.

MEMPHIS MUSIC.

MEMPHIS, TENN., February 8, 1910.

The piano recital given by Josef Lhévinne on Saturday afternoon at the Goodwyn Institute, under the auspices of the Beethoven Club, was one of the most interesting and enjoyable ever heard here and was listened to by an audience that taxed the capacity of the hall. The program was a varied one, and enabled the artist to show his versatility. The tremendous applause following each number evidenced the enjoyment of the audience, and in response to insistent demands Mr. Lhévinne was most generous in his responses to encores. The program included works by Beethoven, Mendelssohn, Chopin, Rubinstein, Schubert, Massenet and Liszt.

On Thursday, February 10, the second concert of the Memphis Symphony Orchestra will be given in the Lyceum Theater. The soloist will be Elaine De Sellem, contralto. As Miss De Sellem comes highly recommended, she will doubtless add much to the artistic success of the concert.

The Beethoven Club is working hard and with much enthusiasm to make the spring festival a success. In addition to the Theodore Thomas Orchestra the following soloists will be heard: Corinne Rider-Kelsey, Janet Spencer, Dan Beddoe, Marion Green, Fritz Kreisler, Bruno Stein, Tilly Koenen and Olga Samaroff. In order to expedite the sale of season tickets, the club has offered prizes, among them a Steinway grand piano. The contest promises to be a lively one.

MARTHA TRUDEAU.

Siegfried Wagner's "Banaditrich" did not score a striking success at its Karlsruhe première.

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GISELA WEBER'S TRIUMPHS IN MANY CITIES.

Gisela Weber, the accomplished violinist, has enjoyed a series of triumphs since her recent concert in New York. The artist has played in New Haven, Conn.; Washington, D. C.; Philadelphia, Wilkesbarre and Williamsport, Pa., and Utica, N. Y. In all of these places the musicians and musical critics were most laudatory in expressing their opinions about Madame Weber's art. Some extracts from long reviews of the concerts where she played follow:

THE WEBER RECITAL.

AN EVENT OF ARTISTIC WORTH—MADAME WEBER AN ACCOMPLISHED VIOLINIST.

The recital by Gisela Weber attracted an audience of music lovers to Harmonie Hall Friday evening. Those who braved the inclement weather enjoyed a concert of real artistic worth. It was a program of classics: Bach, Handel, Corelli, Mozart and Brahms offer little for popular approval, and the fact that Madame Weber held the attention of her audience to the end attests her attractive personality and musicianly attainments. She is an accomplished violinist, well versed in the technique of her art and conspicuous in her playing is a round, full, sonorous tone, freedom and ease in bowing, refinement of taste and musical feeling. Handel has a characteristic musical style, but his chamber music sounds old fashioned to modern ears. Madame Weber played this D major sonata in a style that was reposeful and finished in detail, and the "Larghetto" especially was invested with warmth and tender feeling.

The Corelli variations gave Madame Weber an opportunity to display her command of double stopping, and the difficult cadenza was played with fluent ease.—New Haven Courier-Journal, January 17, 1910.

MADAME WEBER'S RECITAL.

YOUNG VIOLINIST MAKES HER LOCAL DEBUT AT WITHERSPOON HALL.

Gisela Weber made her Philadelphia debut as a violinist last night at Witherspoon Hall in a concert of exceptional merit, both as regards program and execution. Beginning with Handel's D major sonata for violin and piano, and including among other numbers a set of Corelli variations, Madame Weber closed with Mendelssohn's trio in D major for violin, cello and piano, being assisted by Madame Holmes-Thomas and Leo Schultz, the first cellist of the New York Philharmonic Society. As may be imagined, the dominant note of the evening was not in any sense diversion, but rather the serious and able presentation of legitimate and lofty art. Madame Weber is most fortunate in possessing an instrument of surpassing beauty of tone. It is a Stradivarius, and is one of a collection of four made for the Spanish Court in 1712. It is gratifying to be able to say that Madame Weber's playing is altogether worthy of so noble a product of one of the world's greatest violin makers. Her performance was characterized by true artistic and technical ability. Her breadth and sonority of tone, the clearness and precision of her execution, and her masterly interpretation, profound in spirit and utterly devoid of sensationalism, command unbounded admiration. There was no striving for effect and for that reason the merits of her playing were all the more convincing. The accompanying of Madame Holmes-Thomas was skilful, unobtrusive and in excellent taste. Mr. Schultz was heard, as he always is in Philadelphia, with great pleasure. Concerts of a more sterling character than last night's are seldom heard.—Philadelphia Telegraph, January 20, 1910.

Madame Weber gave an exhibition of a mastery of her instrument such as has rarely been heard in this city. The quality of tone in her playing is responsible for the wonderful effect upon an audience. She executes the most difficult passages with remarkable ease.

The program was varied. Her playing of the sonata in D major by Handel gave her her greatest opportunity. Her sustained tones in the adagio movement were given with their full singing quality. Her technical facility was well brought out in the allegro movement. But most interesting of all was her skill at bowing in the beautiful larghetto movement.

Of the small numbers the Bach air called out the most applause. The dainty, quaint minuet of Mozart was charmingly played, as was also the D major trio of Mendelssohn, played by Madame Weber, Mr. Schultz and Madame Holmes-Thomas.—Philadelphia Press.

A very interesting program of violin selections was performed last evening at Witherspoon Hall by Gisela Weber, a talented American artist, before an audience composed largely of the musical following of this city, and, judging by the enthusiasm aroused, she fully satisfied the expectations of these critical and discriminating music lovers.

The recital was to have been given in December last, but was postponed on account of the illness of Madame Holmes-Thomas, whose sympathetic understanding of Madame Weber's manner made her assistance almost indispensable. The lady was present last evening and gave excellent support on the piano.

Handel's violin sonata in D major opened the program. The adagio was given rapt attention and applauded, the allegro following aroused the hearers who began to appreciate the artist's ability.

The larghetto, full of beautiful melody, was very finely performed, but the audience was given no opportunity to demonstrate its approval, as the allegro followed immediately on the final sighing bar. The sonata finished, the artists retired amid applause well deserved. "La Folia," variations serieuse, by Corelli, came next. It is in form a rondo. A lengthy passage of slow melody in a minor key is followed by a lively episode. After the third return of the mournful passage, a long and beautiful coda ends the movement.

This number aroused the audience, and a large bouquet of American beauty roses was presented to the violinist.

A romanza, by Svendsen, a selection from Bach (a fine melody), and one of Mozart's minuets were given, and delighted the audience, especially the latter; and then came the finest number on the program, with which the recital closed, Mendelssohn's D major trio. Madame Weber had the assistance of Leo Schultz, a talented cellist, as well as two pianists in this number.—Philadelphia Item.

VIOLIN ENCHANTMENT.

GISELA WEBER HELD HER AUDIENCE AT SEMINARY SPELLBOUND.

It is a pity that every lover of the highest and best in music could not have been at Dickinson Seminary last night to revel with

the fortunate ones who were there in the Ysayean tone of Gisela Weber, the violinist, who held the audience spellbound through a severely classical program. We have heard all the great masters of the violin, but we have never heard such breadth of tone, dignity of conception and freedom from the tricks of the charlatan as we heard from this artist with the possible exceptions of Ysaye, the majestic, or Henri Marteau, the grand. When Miss Weber sent her program those who had the recital in charge were much afraid that it was too severe for the average audience and it was suggested that lighter numbers be substituted for the Handel and Brahms sonatas at least, but Miss Weber was confident that she could win her audience with the heavy mediums. To hold an average audience in a death silence through all the movements of the Brahms sonata in A major seems beyond belief, but that is just what Gisela Weber did last evening and left her enchanted hearers loudly and vigorously demanding more.

The "La Folia" variation serieuse, by Corelli, the father of violin virtuosity, is a most interesting number and was masterly rendered. Miss Weber's playing of the (Bach) air on the G string abounded in deep, sympathetic, delicious tone of huge proportions or breathing like a summer zephyr, with a consistent use of the vibrato and the glissando. She is a great artist and we must hear her again soon.—Williamsport, Pa., Bulletin, January 26, 1910.

WONDERFUL PLAYING BY GISELA WEBER, VIOLINIST.

AUDIENCE AT DICKINSON SEMINARY LAST EVENING ENJOYED A RARE MUSICAL TREAT.

By William George Butler.

We were all very much surprised last evening when we heard the wonderful playing of Gisela Weber, the violinist, at Dickinson Seminary, and we were led to fully understand how the conservative Louis C. Elson could be so enthusiastic in his praise in the Boston Daily Advertiser of January 11.

Madame Weber's tone is of delicious and entrancing sweetness, majestic and massive in proportions, Ysayean in masculine dignity and powerful beyond description in general effect. The Handel sonata in D major and the Brahms sonata in A major are two massive numbers beyond the appreciation of the average audience, yet Mrs. Weber gave them so attractively that her hearers sat spellbound throughout both selections and persistently demanded more at the end. Brahms is the musician's composer as Browning is the poet's poet, and a musician with whitened hair told me the other day that all his years of study had not given him the power to appreciate Brahms. In spite of his opaqueness, Mrs. Weber brought to us a Brahms that was bewitchingly attractive to all of her hearers. The familiar Bach air was most soulfully played and we almost believe that Mrs. Weber could hold and interest an audience with a monotone so varied and enchanting is the quality of her tone.

Corelli's variations serieuses gave us one of the best examples of the work of the "Father of Violin Virtuosity."—Williamsport News.

With a program predominated by the more serious numbers and, it might be said, ultra-classical in character, Gisela Weber, the violinist, won the warm approval of a friendly audience at the Columbia Theater yesterday afternoon. After the rendition of the numbers on the program she was obliged to respond to insistent demands for an encore, and gave an exquisite interpretation of the "Jocelyn" berceuse of Godard.

Madame Weber is a gifted violinist. Her tone is clear and resonant, her phrasing intelligent and her execution highly artistic and delightful. The regular program opened with Handel's sonata in D major and closed with Brahms' sonata in A major. The intervening numbers were Corelli's "La Folia," variations serieuse, played with admirable technique; Svendsen's "Romanza," and air of Bach, which was one of the most delightful numbers, and Mozart's dainty minuet.—Washington Star, January 29, 1910.

Madame Weber's ambitious program was given meritoriously, her audience finding its greatest satisfaction in Svendsen's tuneful and fanciful "Romanza," Mozart's well-known minuet, with its haunting melody and measure, and Brahms' sonata in A major. As an encore number to the last selection, Madame Weber played Jocelyn's berceuse with much sweetness.—Washington Times.

An appreciative audience greeted Gisela Weber yesterday afternoon at her violin recital at the Columbia Theater. She gave with much finish and feeling two sonatas, Handel's in D major and Brahms' in A major.

The melody of Svendsen's "Romanza" was well brought out. An air by Bach and Mozart's minuet also were played. Madame Weber's skill was best shown in the vibrant melody of Corelli's "La Folia" variations serieuse, where the violin sustains alone a difficult passage, carrying the air and harmony.

She was recalled four times, and finally responded with Jocelyn's berceuse.—Washington Post.

The audience showed its approval of the artist's beautiful work by warm enthusiasm. She plays with exquisite finish and skill, and is gifted in her temperament. Her tone is most beautiful and pure, and her phrasing shows her great intelligence. She played for encore at the end of the program, being recalled many times, the beautiful berceuse from Godard's "Jocelyn" with the greatest tenderness and exquisite finish.

The playing of Madame Holmes-Thomas was a genuine treat. She is an artist, and Madame Weber generously brought her back with her to acknowledge each recall of the audience. Aline Fredin also played some of Madame Weber's accompaniments most successfully. The program follows:

Sonata, D major	Handel
La Folia, variations serieuse	Corelli
Romanza	Svendsen
Air	Bach
Minuet	Mozart
Sonata, A major	Brahms

—Washington Herald.

MADAME WEBER'S RECITAL.

LARGE AUDIENCE WAS CHARMED WITH THE WORK OF NOTED VIOLINIST—A PROGRAM OF UNUSUAL EXCELLENCE.

Gisela Weber, a woman violinist of rare ability, gave a recital at the New Century Auditorium last evening, and she was greeted by a large audience which listened with the utmost appreciation to

every number, making known its approval by prolonged applause. Madame Weber is a finished musician not only, but she is a beautiful woman, and her stage presence is exceptionally pleasing. Her technique is without a flaw, but in its her conception of the composer's thought is never for a moment obscure, and she gave to each number just the interpretation for which it called, drawing from the rare old Stradivarius tones of wonderful sweetness as well as those of great depth and power. The program was as follows:

Sonata, D major	Handel
La Folia, variations serieuse	Corelli
Romanza	Svendsen
Air	Bach
Minuet	Mozart
Sonata, A major	Brahms

Accompanist, Aline Fredin.

The first movement was beautifully rendered, and in the adagio and larghetto movements the pure singing tones of the instrument were heard at splendid advantage. The variations serieuse, "La Folia," was warmly received. The next group was varied, the "Romanza" being an exquisite number, as was also the composition by Bach. The Mozart minuet was a dainty little selection, charmingly played. At its conclusion the applause was so prolonged that Mrs. Weber gave another selection, berceuse, "Jocelyn," by Godard. —Utica Daily Press, February 1, 1910.

The violin numbers by Gisela Weber, a concert player of large gifts, were unusual luxuries, for importations are infrequent in the series. Madame Weber had a marvelous instrument—a Stradivarius—the tone which the player evolved was instinct with searching power and with life and vitality. Her bowing is velvet, without seam or break, and she plays with a masculine authority and with a virile grasp of phrase and sequence. The left hand work is crisp and clear, excepting that one of the strings was inclined to sulk on account of the weather. She chose her numbers from accepted violin literature and played with reassuring poise and a sense of domination. The Bach, though perhaps slightly different from certain renditions as to tempo, was still beautifully molded and consistent, and, like all her other numbers, it left a splendid impression.—Wilkes-Barre Times-Leader, January 31, 1910.

LATER CHICAGO NEWS.

CHICAGO, Sunday, February 13, 1910.

This afternoon, at the Auditorium Theater, before a large audience, Pepito Arriola, the wonderful boy pianist, was heard in a concert, playing the Liszt concerto in E flat major. Though the orchestral accompaniment was poor, the phenomenal ability of this marvelous child was such that, in several instances, he helped the orchestra to get together; once sustaining a note and another time prolonging a trill until the leader got his men together. This circumstance alone shows Arriola's versatility and familiarity with the score. The critics are unanimous in praising the unusual pianistic feats and mature development of this prodigy, and today's performance accentuates the praise already bestowed. His success was overwhelming, three encores being given in response to tumultuous applause, and the audience ceased only when Pepito appeared with his coat and cap on ready for the train.

At Music Hall, Otto Meyer, the young American violinist, attracted a large and musical audience to listen to a well arranged program. Mr. Meyer is the son of Dr. J. H. William Meyer, of La Porte, Ind., who was present at the recital and must feel gratified at the success of his children—Marie Meyer, the pianist of the day, being his daughter. Mr. Meyer began with the Vioux-temps concerto No. 4, in D minor, followed by Bach's chaconne and a number of other selections. His playing is marked by refinement and dignity; he draws a flute-like tone of exceptional sweetness and clarity. Mr. Meyer has also a poetic side, particularly noticeable in the Schubert-Wilhelmj "Ave Maria." The Bassini "Ronde des Lutins" was dashing performed. The Paganini "Witches' Dance" was played remarkably well. Mr. Meyer's recital this afternoon will long be remembered, and it is to be hoped that the management will give us another opportunity to hear this artist before his departure for Europe. Marie Meyer, in addition to playing uncommonly good accompaniments, showed herself a pianist of great attainments. She has a sympathetic touch, musical intelligence and she shared with her brother in the success of the afternoon.

RENE DEVRIES.

Carl Pupil Engaged for Langendorff Tour.

Wesley Ray Burroughs, pupil of William C. Carl, has been engaged as accompanist for the tour of Madame Langendorff, formerly of the Metropolitan Opera Company. The present dates are: Meadville, Pa., February 10; Erie, Pa., February 11; Warren, Ohio, February 24; Franklin, Pa., February, 25.

T. Scott Buhrman, F. A. G. O., and a Carl pupil, gave his second organ recital of the present season, Monday evening, in the Adams Memorial Church, New York City, of which he is organist and choirmaster. The program contains two movements from an organ sonata, in E flat, by Mr. Buhrman. Mrs. Prue Robinson Baird, who has just signed with the Second Reformed Church, Jersey City, for next year, will play a recital under the auspices of the American Guild of Organists, next week, Friday evening, February 25, in the Metropolitan Temple, New York. Carl pupils are in constant demand for church positions, and a large number have already been placed for the coming season.

"Parsifal," the "Ring" and "Meistersinger" will be next summer's repertory at Bayreuth.

BUFFALO MUSICAL RECORD.

BUFFALO, N. Y., February 11, 1910.

A large audience greeted the Clef Club, Alfred Jury director, on Thursday evening, February 4, in Convention Hall. The program included eight choral selections, five of them unaccompanied. Julia Bagnall and Henry Sticht, at two pianos, played the accompaniments. The ensemble is effective, for the club now numbers 134 voices. There is evidence of thorough drill, and the memorizing of text and music enables the club to watch and follow the conductor's baton. Among the choral selections were scattered the musical gems which Madame Galski offered as the soloist. The "Tannhäuser" aria, "Dich Theure Halle," and songs by Reichardt, Young, Schubert, Brahms, MacDowell, Liebling, Sidney Homer and Richard Strauss, aroused the enthusiasm of all who like dramatic selections, and for encores Madame Galski responded with "The Erl King" and "The Year's at the Spring." Some would gladly have heard Brunnhilde's cry, but were content with the witchery of "Phyllis Hath Such Charming Graces" and Homer's children's songs.

The second of this season's Clef Club concerts will take place April 1. Madame Kirkby-Lunn will be the soloist.

Emil R. Keuchen, organist of St. Peter's Evangelical Church, participated in that organization's recent seventy-fifth anniversary. Mr. Keuchen, with characteristic enterprise, presented for the first time in Buffalo J. Christopher Marks' cantata, "Victory Divine." The soloists were Messrs. Oncken and Guenther, Clara Kasselmann, the Misses Eisben and Eisensmith, and Mrs. T. Bode. A large congregation was delighted with the music.

George Hamlin, the Chicago tenor, gave a song recital at the Twenty Century Club, under the auspices of the Chromatic Club, on February 5. Mr. Hamlin's work will certainly result in another Buffalo engagement. The members of the Chromatic Club were amazed at the perfection of his German diction and exquisite interpretation of German lieder.

February 1, Dr. Hermann Schorch, accompanied by the Buffalo Orchestral Society of fifty-five musicians, went to Hamilton, Ontario, to take part in the second yearly festival of the Elgar Chorus. The Hamilton papers accorded Dr. Schorch and his associates much praise. The first home concert under Dr. Schorch's direction will be given on February 16 in Convention Hall. The orchestra will have the assistance of the Teutonic Liederkreis and Haring-Frohsinn. The Kaiser's prize song given in New York will be one of the features. In March the Elgar Chorus, of Hamilton, will fill the engagement Dr. Schorch made with them for the second concert of the Buffalo Orchestral Society.

Robert J. Winterbottom, of New York, whose tri-weekly recitals were enjoyed at Chautauqua last summer, has been engaged to give an organ recital here on February 20.

A cutting wind and temperature below zero had no disheartening effect upon music lovers desiring to hear Madame Tetrassini and associates from the Hammerstein Opera House and Sunday afternoon found a large audience at Shea's Theater. Many enthusiastic Italians helped to lengthen the program by their enthusiasm. Hammerstein's recent discovery, Orville Harrold, tenor, delighted every one. Madame Tetrassini was warmly applauded and all were delighted with the silvery tones heard in "Ah fors e lui," "Pur Dicesti" (Lotti), the page's song from "Un Ballo in Maschera" "Aprile" an encore. "Charmant Oiseau," from "Perle de Brazil" (with flute obligato by Mr. Henenberg), was a revelation of vocalism and aroused enthusiastic demands for a repetition, which was accorded. After repeated recalls, the gracious and graceful coloratura soprano sang the "Romeo and Juliet" waltz. If Buffalonians wish to show their genuine appreciation of this musical treat made possible by the business enterprise of Louis W. Gay, local manager, they will accord him generous patronage for other attractions he will soon advertise.

The great Busoni will appear Friday night in Convention Hall.

VIRGINIA KEENE.

Dr. Wüllner's Pacific Coast Triumphs.

Dr. Wüllner's recent tour of the Pacific Coast was one of the greatest interest in that section. Column after column of discussion, interview, criticism, and still again discussion appeared in the newspapers all along the route, and even yet at this late date the critics are loath to let the wonderful doctor and his still more wonderful art drop. Many excerpts from the critiques that appeared in San Francisco, Los Angeles, Portland, Seattle, and eastward to Denver have been printed in these columns.

The German savant surpassed in the number of concerts and recitals the tour of any other artist along the Coast.

Everywhere that he appeared an immediate demand for "More!" and "Still more!" was inevitable; and the result is that in the late spring Dr. Wüllner will return again to the Pacific Coast for another series of recitals. And it is all the more remarkable when one considers that Dr. Wüllner sings in German only, and that his programs contain selections of the severely classic more than of any other type of music. Was it not Henry T. Finck who said of him that, "He has made the classic German lieder as popular as the latest musical comedy songs?" It is but six short weeks since his return to the East, and again the Coast calls for him. Fitzpatrick & Norwood, of San Francisco, signed contracts on Saturday last, February 12, calling for a series of twenty concerts, with a large guarantee. A great festival is being arranged by the University of Berkeley, Cal., to take place in this huge classic open air Greek Amphitheater, beginning on May 5, when Dr. Wüllner will be the central figure. The details of the program have not yet been arranged; but will be announced shortly.

De Rigaud Reception for Langendorff.

Clara de Rigaud will give a reception and musicale Friday, February 18, in honor of Madame Langendorff, the prima donna, who is one of the De Rigaud pupils. Among the pupils of this artist-teacher who will sing are Olive Scholey, Marian Winant and Terese Helman. Madame de Rigaud herself will sing in a duet with R. Norman



MADAME DE RIGAUD.

Joliff, to a violin obligato to be played by Lisette Frederic. The annual pupils concert of those studying at the De Rigaud studios will be given at the Waldorf-Astoria in April. Rehearsals of Gelbke's "Ave Maria" are in progress under Madame de Rigaud's personal direction. Frederic Gunster has promised to assist in the production by singing the tenor solos. The musicale and reception for Madame Langendorff will take place at the studios, 2647 Broadway.

A Burlington Musical Matinee.

BURLINGTON, Ia., February 10, 1910.

Much enthusiasm was aroused from the matinee program given at the Bruhl Conservatory recently by the Misses Miller, Jaeger and Reichert, students of Martin Bruhl, assisted by Mr. Kabaker, pupil of Mr. Graham. The performance was excellent and Mr. Bruhl should be congratulated for not having given his pupils compositions to play that were beyond their understanding, as unfortunately is elsewhere the case. The audience throughout the program was most enthusiastic and the classics were admirably played, and seldom at a pupils' recital has such applause ever been bestowed. Speaking about the performance the Gazette critic writes: "Now that the fine result of Mr. Bruhl's work is becoming apparent, the musical students of Burlington begin to realize that the work must be thoroughly done." Speaking of the same musicale the Hawk Eye says: "The immature classics were rendered with accuracy, beauty of tone and poetic interpretation that characterizes Mr. Bruhl's pupils' work." Mr. Bruhl must surely enjoy his work, for he has the most talented class of piano students in southeastern Iowa.

MacFadyen's Songs in Vogue.

Madame Mihr Hardy, the soprano, sang Alexander MacFadyen's "A Birthday Song," at Emma Thursby's last January musicale. This makes the third song of the MacFadyen's that Madame Hardy has sung within two months. Madame Heise-Sprotte, the Western contralto, sang MacFadyen's "Ye Who Have Yearned Alone" and "The Seasons," at an Auditorium concert in Milwaukee recently, making a big success with both songs.

VON WARLICH TO GIVE SONG RECITAL.

Reinhold von Warlich, the famous young Russian basso, who came to the United States to give musicales in private homes only, has yielded to the solicitations of many anxious to hear him, and announces that he will give a song recital—the only one this season—at Mendelssohn Hall on Thursday afternoon, February 24.

Mr. Von Warlich has an enviable reputation abroad, especially in Berlin, Paris and London, as a maker of unusual programs. In each instance the songs selected carry out some one phase of song, such as romanticism, love songs, idealism, emotionalism. For his recital in Mendelssohn Hall he will give a cycle of German songs and three old Elizabethan melodies arranged by H. W. Parker.

MUSIC IN TAMPA.

TAMPA, Fla., February 7, 1910.

Yesterday morning at the Elks Club the Friday Morning Musicales Club gave its annual reception. It lasted from 10 to 10:30 o'clock. The guests were received, after which the program occupied the time until 12 o'clock. In the reception hall on the first floor the officers were in line, as follows: Mrs. E. H. Hart, president; Mrs. J. A. M. Grable, vice president; Mrs. Benjamin Sullivan, second vice president; Mrs. Russell Tarr, secretary; Mrs. Carl W. Hill, treasurer; Mrs. Howell T. Lykes, musical director; Mrs. M. M. Taylor, librarian; Mrs. R. Jenny Weller, chorus director. In the large room adjoining, those receiving and ushering the guests to the music room were Katherine Levick, Miss Fuchs, Mellie Browne and Jessie Miller. The guests were given dainty printed programs with gold lettering by Minnie Wall Knight, Stella Taliaferro, Stella Crowell, and Beth Thompson, at the entrance to the music room, on the second floor. Those receiving in the music room were Mrs. W. A. Carter, Mrs. E. V. Whitaker, Mrs. J. F. Meade and Mrs. Luette Gunby. The decoration idea was carried out by Katherine Levick and Marion McKay, assisted by Misses Dawson, Browne, Fuchs, Knight, Phillips, Jones, Crowell and Thompson. The program, arranged by Mrs. Lykes, Mrs. Hart, Mrs. Meade and Mrs. Whitaker, was opened by the president with a delightful address of welcome, and the first musical number was a brilliant piano selection by the quartet club, Stella Taliaferro, Minnie Wall Knight, Mrs. Charles Dickens and Mrs. Lykes. This was followed by a soprano solo (violin obligato, by Mr. Turner) by Grace McCulloch of St. Louis. The accompanists were Mrs. Lykes, Mrs. Hart, Miss Knight and Mrs. C. S. Eliot, all of whom contributed a large share toward the success of the program. Lucile Green's piano playing was an inspiration and delight. Mrs. W. A. Carter next sang with a perfection of tone that cannot be too highly praised. This was followed by the Clef Quartet, composed of Mrs. E. V. Whitaker, Mrs. W. L. Scott, Mrs. G. N. Patterson and Mrs. J. F. Meade. Miss Crowell gave a reading, "King Robert of Sicily" (Longfellow), with music accompaniment, Miss Knight at the piano. The next number was rendered by the Friday Musicales Chorus, formed of the following members, sopranos: Mrs. Carter, Mrs. Tarr, Mrs. Scott, Mrs. Hill, Mrs. Grable, Miss McKay; contraltos: Mrs. J. F. Meade, Mrs. Wallace T. White, Mrs. Weller, Mrs. Pauline B. Hazen, Mrs. C. C. Davis, Mrs. G. N. Patterson, Mrs. R. J. Binnicker, Stella Crowell, Jessie Miller and Beth Thompson. Their selection was delightfully rendered. Mrs. Weller is director of the chorus, and Minnie Wall Knight the accompanist. The audience then enjoyed a violin solo by Mr. Turner. Chopin's "Ballade, No. 3" was delightfully played by Miss Dawson and Luette Gunby sang "For All Eternity" (Mascheroni) with charm and expression. Mrs. Hart rendered "Ballade, No. 1" (Chopin) with rare ability. Mrs. Meade, whose contralto voice is one of the best in the city, gave two songs, "Love" (Edna Rosalind Park) and "Poppies" (Mary Knight Wood).

The program closed with an Indian selection, "Minnehaha" (Paul Loring), by the Friday Musicales Chorus. Refreshments were then served by the young girls of the club.

The club has made excellent progress and ranks favorably with musicale clubs in many larger cities. It is in its eighth successful year, being organized in 1902 by Mrs. W. H. Ferris and Frances Louise Dodge.

A song recital was given at the Crescent Club Friday evening, February 4, by Louila Hibbette, of Louisiana, who recently returned from her musical studies abroad, and who is the guest of Mrs. Carew while in the city. Mrs. Hibbette was assisted by J. A. Turner, Jr., violin, and Mrs. W. H. Ferris at the piano. She was in excellent voice and received many encores, to which she responded with charming grace. Mr. Turner shared the honors with the singer, being also enthusiastically encored.

PAULINE BROWNE HAZEN.

The Blüthner Orchestra will assist at the Gura Opera in Berlin next summer.



PHILADELPHIA, Pa., February 14, 1910.

Unusually interesting and attractive were the thirty-fifth and thirty-sixth Philadelphia Orchestra concerts given last week. This was due not only to the very excellent program, but also to the work of the soloist, Ludwig Wüllner. Last season Dr. Wüllner was heard with the orchestra and in recital, when he created a deep impression and aroused great enthusiasm; but his singing with the orchestra last week passed all previous bounds. While apparently standing perfectly still, each slight motion of hand or head, the wonderful facial expression, all go to the common object of attuning the audience to the right key and then giving the music to them as their very own. The man not only has a great and thrilling voice, but is a great actor as well, because his art is so skilfully concealed that it becomes natural. It would be a pleasure to give some idea of Dr. Wüllner's songs and his method of treating them, but words cannot convey the spell which his great and subtle art cast over an audience, so it can only be said that be the song of Roman lovers, earthquake and volcano, wild dance, or care free strolling minstrel, light or heavy, humorous or horrible, he is equally at home and sure of his ground.

Pohlig's skilfully arranged program was made up as follows:

Overture, Fingal's Cave	Mendelssohn
Songs, Three Sonnets of Petrarch	Liszt
Symphony, C major	Balakirew
—	—
Erdreise	Weingartner
Letzter Tanz	Weingartner
Der Rattenfänger	Hugo Wolf
Overture, Oberon	Weber

The well worn overtures "Fingal's Cave" and "Oberon" take on new meaning when played with all the fullness of expression which a great symphony orchestra can put in them. As to that Balakirew symphony, it has some irritating passages, particularly in the first movement. At the close of the andante there is a remarkable harp solo of some length, which was played by young Mr. S— with such tonal volume and brilliant effect as to send some magnetic thrills through the audience.

At the Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra, this week, another artist of the foremost rank, Fritz Kreisler, will be heard. He will play the famous Bruch G minor concerto. Little need to mention Kreisler's absolute freedom from questions of technic, which he has mastered years ago, or that wonderfully warm and sympathetic tone which goes right to the heart. Kreisler is no stranger here, and once more a hearty welcome awaits him. The orchestral numbers will be Beethoven's overture "Coriolan," Brahms' second symphony, and Von Resnick's overture "Donna Diana."

An interesting concert was given by some of the advanced pupils of the Leefson-Hille Conservatory, on Thursday evening, at the Fortnightly Club. Of the many excellent performers, the work of Elizabeth Harrison, Ida Witkin, Virginia Brown and Josef Schreiberman remain foremost in the memory. Others whose playing was very satisfying were Ethel Shoemaker, Helen Buchanan, E. Barber, E. Kanfield, G. Kunzi, Rose Solomon, E. Baumann, Marian Shapiro, John Brall, Jennette Rosenbaum, Margaretta Miller, Mary Decker, Agnes Shepard, Meyer Zeff. The Leefson-Hille Conservatory is one of those schools which exemplifies the fact that a complete musical education may be obtained without traveling thousands of miles from home.

Perley Dunn Aldrich, the genial Irish baritone and instructor of professional singers, will be heard in a lecture

ture recital at Bryn Mawr College on Saturday evening, February 26.

It is a pleasure to note that the time draws near for George Shortland Kempton's piano recital at Witherspoon Hall. Mr. Kempton gets interested in teaching, and consequently his public appearances are all too few. A winner of several prizes at the Royal Conservatory of Leipsic, and pupil of the famous Carl Reinecke and Johannes Weidenback, Mr. Kempton is splendidly equipped to render Tuesday's program.

At the pupils' recital given in the concert hall of the Combs Conservatory of Music on Saturday, the principal features of the program were an eight hand arrangement of Beethoven's "Fidelio" overture, and the performance of three piano numbers by Gilbert Reynolds Combs. Those taking part were Helen Hoopes, Ann Henry, Paul Carpenter, Anna Lordeman, Caroline Geiger, Alfred Lowe, Anne Kelly, Florence Edwards, Anna Womer, Anthony Coughlin, Melville Turner, Mildred Shaughnessy, Frances Hay, Adele Moody and Herbert Bowsher.

When the Philadelphia Orchestra plays at the University of Pennsylvania, this evening, the soloist will be Arthur Howell Wilson, pianist, who will play Mendelssohn's G minor concerto. Mr. Wilson is the talented pupil of William Hatton Green, and a member of the class of 1912 University of Pennsylvania, so that his appearance as soloist at this concert seems particularly appropriate. It might be mentioned that he is the first undergraduate who has had the honor to appear as soloist with the Philadelphia Orchestra. The orchestral numbers will be "Iphigenie," Gluck; "Forest Symphony," Raff, and Liszt's first "Hungarian Rhapsody."

Ellis Clark Hammann will be heard in organ recital at Calvary Church, on Thursday evening of this week. The program will consist chiefly of selections from Wagnerian operas.

The Philadelphia Operatic Society announce that Balfe's "Bohemian Girl" will be the next opera to be produced. The date of the performance has been set for April 28.

WILSON H. PILE.

Flora Wilson with Philadelphia Orchestra.

Flora Wilson, the daughter of the Secretary of Agriculture, was the soloist on February 8 with the Philadelphia Orchestra, at Washington, D. C., where Miss Wilson has many friends who were anxious to hear her sing. The following press notices are from two leading Washington journals:

The program was composed entirely of attractive musical numbers, the interest, of course, centering about the appearance of Miss Wilson, who sang two songs, the waltz movement of Gounod from "Romeo and Juliet," with its quick, lilting and almost sensuous movement, and the Verdi aria, "Ah fors e lui," out of "Traviata." As an encore Miss Wilson repeated the last movement of the aria. Miss Wilson has studied in Paris under Jean de Reszke, and she has many warm admirers in this city who are interested in her career as a singer.—Washington Herald, February 9, 1910.

Miss Wilson was greeted by a host of friends and admirers when she appeared on the stage yesterday. Her two numbers, the waltz song from Gounod's "Romeo and Juliet" and the aria from "Traviata," were received with enthusiasm. Washington society in general, and the musically inclined thereof in particular, want to hear more of Miss Wilson's voice than the limitations of a symphony program admit, however, hence the efforts being put forth for another concert in which she will be the principal feature.—Washington Times, February 9, 1910.

Florence Mulford for Newark.

Florence Mulford, who has been a member of the Calvary Methodist Episcopal Church, of East Orange, for the past two years, has accepted the position of soloist at St. Paul's Methodist Episcopal Church, Newark, at a salary of \$1,200.

MUSIC IN OMAHA.

OMAHA, Neb., February 2, 1910.

The most noteworthy event of the past month beside the Schumann-Heink recital was the "German lieder" evening given by Dr. Ludwig Wüllner at the Y. W. C. A. Auditorium January 18. Dr. Wüllner's work throughout the long and varied program was that of a phenomenally gifted genius. He penetrates to the very heart of his listeners in the most unaffected manner. His wellnigh complete mastery of the most intrinsic features, as found in the songs of Hugo Wolf ("Fussreise," "Der Gärtner") and Strauss' "Cécilie" and "Steinklopfer" were not only deeply marveled at, but also evoked such a frenzy of enthusiasm as is rarely heard in this community. Ten songs by Schubert, among these "Wanderer" and "Erlking"; two by Brahms and four by Schumann, including a genuine Wüllner version of "Der Soldat" and "Die beiden Grenadiere," tended to give Omaha's music hungry a program the strength and originality of which has never been equaled in the song recital records of this city.

Max Landow, the renowned pianist, who for several seasons has been helping in uplifting local art affairs by his recitals, is booked to play in Steinert Hall, Boston, on the afternoon of February 8. He will also appear in recital in New York and Chicago before the end of the season.

Fred G. Ellis, baritone, and Martin Bush, organist, continue to draw large and appreciative audiences at their semi-monthly Sunday afternoon recitals in the First Congregational Church. Their programs are artistic, instructive and of an interesting variety.

The Lambardi Grand Opera Company is scheduled to appear at the Boyd Theater on February 3, 4 and 5 in "La Bohème," "Faust," "Lucia" and "Il Trovatore."

SIGMUND LANDSBERG.

The Dunning System in the Bronx.

Carrie Louise Dunning, the inventor of the Dunning System of Improved Music Study for Beginners, personally introduced her representative, Lillian Williams, at the Hunt's Point Presbyterian Church in the Bronx, Friday night of week before last. Mr. Dunning is a very fortunate woman, as she has succeeded in securing the endorsement of the world renowned pianists and composers. Mrs. Williams, who will teach the Dunning system in the Bronx, is one of the many exponents who are laboring to prove its effectiveness. The Bronx is a family district of Greater New York and where there are many children, teachers of the Dunning system are needed. The old method of teaching children how to play piano was one of torture because the progress was so slow and the poor little ones were compelled to suffer untold agonies in attempting to grasp an art beyond their powers of comprehension. The Dunning system has put an end to drudgery and misconception. Children are usually imaginative and they at once become interested in the apparatus which Mrs. Dunning and her teachers illustrate at the demonstrations.

In many cities and small towns the work Mrs. Dunning has established is bringing results which in time will revolutionize the work of teaching children how to begin their musical studies.

Schumann-Heink's Great Drawing Powers.

The following telegram has just come to hand:

LOS ANGELES, Cal., February 11, 1910.

Schumann-Heink played to the biggest house of the season. Temple Auditorium tonight sold out. Thirty-eight hundred people. Madame's banner house in this banner year.

(Signed) WILLIAM RAPP.

Does any one imagine that the words of grand operas would be more intelligible if sung in English?—Town Topics.

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* AMATO WITH THE PHILHARMONIC. *

Although it was the general belief at one time, fostered industriously by a few fanatical critics, that Wagner's music suffered "desecration" by being played or sung in the concert room, common sense soon set the public right on that score, for those who knew their historical facts recalled that the composer himself had led such uncouth performances in the chief musical centers of Europe—whenever he needed the money!

In Gustav Mahler's selection of works for a Wagner program at the Philharmonic Society's concert in Carnegie Hall last Sunday afternoon, February 13, that leader showed fastidious taste and delicate consideration by choosing only such orchestral compositions as Wagner actually had written for instruments alone without vocal association. This fact probably did not strike many listeners at the concert, but will be appreciated now, when it is mentioned that the list consisted of "Kaisermarsch," "Siegfried Idyll," "Meistersinger" prelude, "Eine Faust Overture" and "Tannhäuser" overture. Any one of those numbers is as effective and purposeful in the concert room as in the opera house, and together they constitute a program as legitimate as any scheme of the regulation symphonic order.

Some of the Wagner excerpts had been done by the Philharmonic players at their earlier concerts of the present season, and, together with the pieces not previously heard, were invested last Sunday with all the tonal and technical finish which distinguishes New York's splendid symphony orchestra since Gustav Mahler has been its directorial head. The "Siegfried Idyll" and "Faust Overture" (the best purely orchestral work Wagner ever wrote) revealed all their poetry, passion and "program" picturesqueness in the vital and richly nuanced readings given by Mahler. Every performance of the orchestra and its chief received enthusiastic recognition from the audience, and the afternoon must be counted about the most successful Sunday séance the Philharmonic has had this winter.

Pasquale Amato, that versatile Italian baritone who demonstrated at the Metropolitan Opera House, in "Parsifal" and "Tristan and Isolde," that Latin training and temperament are no bar to the proper interpretation of Wagner—and perhaps even a potent help—was the soloist of the concert and lavished all his great gifts of voice and sympathetic understanding on the farewell of Wotan, from "Die Walküre," and Hans Sachs' monologue "Wahn, Wahn," from "Die Meistersinger." Signor Amato revealed intimate knowledge of the text and its actual and psychological significance, proving thereby that he had studied the operas themselves with an intellect exceptionally fine and assimilative. Nothing of the subtle characterization in the words was missed by the artist. As to

his singing, the "most exacting Wagner crank could have found no fault with the plenitude of Signor Amato's voice, its golden quality, vibrant resonance, and fine adaptability in suiting its color and expressional modulations to every slight requirement of the text and the dramatic movement of the music. Altogether it was Wagner singing of the highest type recognized today, and fully justified the furore which the delighted listeners could not keep themselves from acknowledging through cheers and tumultuous applause.

OPERA AND CONCERTS IN BALTIMORE.

BALTIMORE, Md., February 5, 1910.

With the President of the United States and Mrs. Taft occupying one of the boxes, with an audience crowding the very walls of the Lyric, an illustrious cast of the Metropolitan Opera Company in "La Gioconda," and Toscanini directing a magnificent orchestra, Baltimore's opera season reached a thrilling climax on the night of February 2. It was the greatest night, from a musical viewpoint, this city has ever known, the house having been sold many hours before the performance, and absolutely without any knowledge of the intended visit of the Chief Executive, for he came in a perfectly democratic fashion, not having had his purpose previously announced through the daily press. It was only natural that those presenting the opera, from prima donna to the humblest chorus singer, should become infected with that subtle something which, upon occasion, passes over the footlights from a sympathetic, vast audience, and it is perfectly safe to say that a more delightful and satisfactory performance has never been heard in this city. Enmy Destinn sang the title role, this being her second appearance in Baltimore. She is a richly endowed woman in many ways, her voice being full and pure, and particularly beautiful in the upper register. Caruso sang gloriously. Such an organ as he possesses is only given in trust to a mortal once in two or three decades. Amato is a wonderfully talented man, and grows in the esteem and admiration of every one at each successive appearance. He is an actor of fine parts, besides being one of the finest high baritones ever heard in operatic roles. Madame Fabbri sang the important role of Laura, and did it exceedingly well. She has a powerful, dramatic voice, which she uses with intelligent skill. The trying role of La Cieca was in competent hands, Madame Meitschik doing its full justice. The other soloists performed the duties assigned to them satisfactorily. To Toscanini, the antithesis of all modern orchestral directors, must be awarded a word of special praise in conclusion. Quiet, forceful, master of his art, he gave an exhibi-

tion of how to direct by force of personality, and the result could not have been exceeded for charm and artistic effect upon eye and ear.

The Masonic Grand Lodge Choir, under the direction of Merrill Hopkinson, was given a testimonial concert by the Grand Master, Thomas J. Shryock, and the board of managers on January 31 in the beautiful new Masonic Temple. The grand lodge room was filled with an appreciative audience. The program follows: "Now Open Wide the Temple Doors," Southard, Grand Lodge Choir, with Joseph C. Miller, soloist; "Total Eclipse," from "Samson," Handel, Hobart Smock; "Humbly at Thy Altar Kneeling," Muller, choir; "O, Pray for the Peace of Jerusalem," Hodges, Messrs. Campbell, Hopkinson and Smith; "The Lord is My Light," Marsh, George E. Smith; march for organ, by Clark, played by G. Wright Nichols; "Gently, Lord," Kreutzer, the choir; "Guide Me, O Thou Great Jehovah," Lansing, Messrs. Smock and Hopkinson; "Jehovah, Great Jehovah, Guide Us," Mozart, the choir, with Harry M. Smith singing the bass solo; "The Righteous Liveth Forever," Mendelssohn, Grand Lodge Quartet; "Light, Infinite Light," Keller, the choir.

The Masonic choir concert was the cause of the writer's absence from the recital of the truly great Dr. Ludwig Wüllner, which occurred upon the same evening; an absence to be regretted more than can be expressed in mere words, for it was one of the chief events of the year. The local press unite in placing this man in a class by himself, and his marvelous personality and interpretative powers can only be apprehended by attending one of his recitals and placing one's self under the magic spell of his genius. It is hoped he will return before the close of the season.

Cowen's cantata, "The Rose Maiden," was given by the Women's Glee Club of Mount Washington, Md., on the 3d, under the leadership of Mrs. J. W. Mealy, assisted by twenty-four men and the following soloists: Mrs. Mealy, soprano; Mrs. J. W. Coon, alto; Howard Robinson, tenor; Merrill Hopkinson, baritone. The accompaniments were admirably played by Helen Blake.

Howard Thatcher, organist of Oheb Shalom Synagogue, has recently composed an entire service for the Temple, following the ritual as laid down in the Union Prayer Book. It was given its first presentation on the morning of the 5th, and was highly commended by musicians and laymen alike. It will be a welcome addition to the synagogue's musical literature, and choirmasters of all temples.

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in which the above prayer book is in constant use, will owe him a cordial vote of thanks. Mr. Thatcher had dedicated his work to Frederick H. Gottlieb, a merited compliment to one of this city's most liberal, earnest and helpful music patrons and also a musician of deservedly high rank.

The oratorio of "St. Paul" was sung at Old St. Paul's Church on January 30 under the direction of Dr. A. Madeley Richardson, the organist and choirmaster. The solos and concerted work were sung by Masters Barratt and Milby, George M. Harding, Clifton Andrews and Bertram Peacock.

Roberta Glanville, soprano, of Brown Memorial Church, gave a song recital at the residence of Mr. and Mrs. J. Edwin Griffith, Mount Washington, Md., Clara Ascherfeld at the piano, on February 3. The program contained songs by Franz, Schubert, Taubert, Liszt, Wolf, Beach, Lang, Foote and La Forge.

M. H.

LATER BALTIMORE NEWS.

BALTIMORE, Md., February 12, 1910.

Bernhard Ulrich, manager of the Lyric Opera House has announced that the deficit for twelve performances of opera by the Metropolitan Company is about seventeen thousand dollars. It is indeed a regretful fact that there should be a shortage of any dimension, but when one considers that eight more operas have been sung than in any previous year, the amount does not seem out of proportion to the risk taken, in the first season of a scheme of such magnitude. It is hoped that this amount will be largely reduced; and, indeed, this process was begun a week ago, when "La Gioconda" and "Madama Butterfly" were presented to magnificent audiences.

The concert given by the Philadelphia Orchestra on February 7 was attended by the largest audience of the season. The concert was brought to a close by a glorious reading of Liszt's symphonic poem, "Tasso." The conductor, Carl Pohlig, was enabled, by reason of his intimate knowledge of the wishes of the great composer, to interpret this splendid piece with supreme authority. The other program numbers were variations on a Haydn theme, op. 56a, Brahms; "Forest Symphony," No. 3, Raff, and concerto for two pianos and orchestra, Mozart, the soloists being Harold Randolph and Ernest Hutcheson. As exponents of ensemble playing these men must be recorded as facile princes. Imbued with the highest artistic tastes and temperaments, they have striven to weave their dual personalities into one, and have succeeded so well that dynamics are forgotten in the perfect blending of tonal art.

The fine mixed choir of Mount Vernon M. E. Church, under the direction of James E. Ingram, Jr., has given its services, in a charitable way, more frequently than any other similar organization in the city, its last contribution being a sacred concert at Garrett Park M. E. Church on February 8.

On the same day, at four in the afternoon, Dr. and Mrs. Henry Barton Jacobs gave the last of their series of musicales at their residence on Mt. Vernon place. The artists giving the program were Madame Hissem de Moss, soprano, and Ada Sassoli, harpist; Marriott Strickland was at the piano.

Dr. A. Madeley Richardson, of old St. Paul's, gave the fourth organ recital of the present series at St. David's Church, Roland Park. A large audience was present to hear this distinguished English organist. Four St. Paul's boy chorists, Masters Foot, Thomas, Melby and Barratt, assisted, singing, among other works, a duet by Dr. Richardson, "Thy Word is a Lantern," and solos.

The pupils of the Maryland School for the Blind gave one of their intensely interesting concerts at Albaugh's on February 10. Charles H. Bochau, director of music of the school, has maintained his department at a high plane of excellence.

Baltimore is confronted at this time by the loss of Bernhard Ulrich, he having been offered and accepted a far more desirable post as business manager of the proposed Chicago Opera House and Company. As the manager of the Lyric he has been in the highest degree successful, and it was largely through his resourcefulness that a sufficiently large guarantee fund was raised and the Metropolitan Company secured for a series of performances, four times as many as was ever known in the city in the past, and the sincere good wishes of thousands will follow him.

THE MUSICAL COURIER has already announced the proposed departure of Louis Bachner, solo pianist, and suc-

cessful pedagogue at the Peabody, and your correspondent wishes to voice the regret of the people here because of his departure, which also means that the musical atmosphere of the city will be further impoverished by the loss of his gifted wife, Tina Lerner. Every good wish accompanies them.

One of the most interesting departments at the Peabody is that relating to the orchestra of students. It has always been successful, and among its number there have been not a few talented young men and women. Harold Randolph is the conductor, and under his leadership a concert was given in the main hall on February 10, which reflected credit upon all concerned. The program contained three works, eighth symphony, Beethoven; piano concerto in E minor, Chopin, and minuetto, adagietto and carillon from "L'Arlesienne" suite, Bizet. Austin Conradi, one of the members of a remarkably gifted family, and a student of the conservatory, was the soloist.

Arrangements have been made by THE MUSICAL COURIER correspondent for the placing of subscriptions for the paper at the stores of the Sanders & Stayman Company, the G. Fred Kranz Piano Company and the H. D. French Piano Company. Single copies may also be obtained each week at the two latter stores.

M. H.

Bernice de Pasquali's Triumph in Philadelphia.

Thursday afternoon of last week, the Metropolitan Opera Company gave a performance of "Rigoletto" at the Philadelphia Academy of Music, with Bernice de Pasquali as Gilda, one of her best roles; Caruso as the Duke and Amato as the Jester. The papers unanimously declared that it was one of the best performances of Verdi's opera



BERNICE DE PASQUALI.

Photo copyright by A. Dupont, New York.

ever given in that city. Madame de Pasquali's rendition of "Caro Nome" resulted in a veritable triumph for her. In the duets with Caruso and Amato, these noted singers were obliged to respond to sixteen curtain calls. The press criticisms follow:

CARUSO, IN GREAT VOICE, WINS OVATION.

AMATO IS RIGOLETTO.

MADAME DE PASQUALI SINGS GILDA WITH FINE EFFECT.

It is to the credit of Madame de Pasquali, M. Amato, M. de Segura, M. Rossi and the others that they did not allow their performance to lack luster because of the blinding rays of Caruso's stellar effulgence. Nor did they shine by reflected light merely. Madame de Pasquali, in the famous "Caro Nome" rose to the full height of that brilliant coloratura opportunity, and the audience gave the prima donna what may sincerely be characterized as an ovation. And then came the ravishing quartet of Gilda and her father, the Duke and his gypsy light o' love, whereat the cup of the hearers' enjoyment was full to overflowing.—Philadelphia Public Ledger, February 11, 1910.

One of the largest audiences of the season was attracted to the Academy of Music yesterday afternoon when Verdi's extremely dramatic and melodious opera of "Rigoletto" was given as the twentieth program in the current series by the Metropolitan Opera Company, of New York. The performance was in all respects so praiseworthy and enjoyable that it left very little to be desired. It would hardly be possible to arrange a more efficient cast and in all the other elements which enter into the success of an operatic production the representation was one of much more than ordinary excellence. Although "Rigoletto" belongs to the baritone, Caruso, who took the part of the Duke, was naturally the star of the occasion, and he has never sung better.

The role of Gilda was cleverly sustained by Bernice de Pasquali, whose work was in the nature of an agreeable surprise. She has a good light soprano, which, although small, is musical, flexible and resonant, and she uses it with a good deal of skill and with much technical efficiency. She sang the "Caro Nome" very well indeed.

with feeling and delicacy and sparkle, and her Gilda was always a vital, credible and attractive figure.—Philadelphia Inquirer.

CARUSO SINGS IN FERVID TONE.

AFTERNOON AUDIENCE MAKES HIM REPEAT "DONNA E MOBILE," IN "RIGOLETTO."

COLORATURA DELIGHTS.

That the audience of yesterday was amply repaid for the time taken from a busy day was evidenced throughout by the enthusiastic applause with which the singers were greeted, and, in fact, the performance was in the finest spirit and the entire ensemble of soloists was in the best of voice. The audience had the felicity of hearing Bernice de Pasquali in the role of Gilda. She has a most entrancing beauty of tone in her coloratura work, and her "Caro Nome" was superbly given. An encore was desired, but the conductor succeeded in passing on with the score without granting a repetition. Madame de Pasquali has not often been here, but on each occasion of her visits she has won admiration and has delighted by her singing.

The opera was well staged and Tango conducted with due regard to the interpretation of each of the roles. Perhaps the finest vocal offering of the afternoon was the quartet in the last act. Caruso, Amato and Madames de Pasquali and Nissen-Stone gave this music with an artistic feeling that was in effect of moving quality.—Philadelphia Record.

With Caruso making his first appearance in several weeks, as the Duke; Amato in the title role, and Bernice de Pasquali as Gilda, "Rigoletto" was given at the third matinee performance of the season by the Metropolitan Company at the Academy of Music yesterday afternoon, before an audience which filled the house. As Gilda, Bernice de Pasquali had an opportunity to sing this florid role, and her success was pronounced. Miss Pasquali is a brunette of attractive personality, with talent as an actress and vocal ability above the ordinary. Her voice is a light, flexible soprano of a sweet, vibrant and sparkling quality, at times resembling that of Tetrazzini, and she executed the familiar "Caro Nome" yesterday with real brilliancy, and was given such an outburst of applause as only the big favorites are accustomed to receive.—Philadelphia Bulletin.

"RIGOLETTO" GIVEN AT THE ACADEMY.

THE THIRD MATINEE OF THE METROPOLITAN SEASON ATTRACTS A VERY LARGE AUDIENCE.

The third matinee at the Academy of Music yesterday attracted the largest audience of the season and one of the finest performances of "Rigoletto" ever heard on the Academy stage was the general impression. Madame de Pasquali was heard here for the first time in the role of Gilda and made an excellent impression. Her "Caro Nome" number was sung so brilliantly that the audience kept her standing several minutes, while they applauded her excellent work. She was also effective in the duet with the Jester in the third act, and in the popular quartet her voice rang out pure and clear, with equal strength against that of Caruso and Amato, which is not an easy task.

The individual performance, particularly so in the three leading roles, was of unusual excellence, but the splendid impression created was no doubt due to the combined effort, for there was not one discordant note throughout the entire opera.—Philadelphia Press.

DR. WÜLLNER'S GREAT PROGRAM.

Dr. Wüllner's program for his recital at Carnegie Hall on the afternoon of Washington's Birthday (February 22) contains some songs seldom, if ever before, given here. Five poems of M. Wesendonck, set to music by Richard Wagner, will greatly interest those to whom the biography of musical celebrities appeals, as well as for their own intrinsic worth.

Two songs by Franz Wüllner, the singer's father (who was for so many years at the head of the Conservatory of Cologne), the music set to poems by Paul Heyse, have not been given here before, although they are well known in Germany. Two American composers, Hugo Kaun and Kurt Schindler, also appear on the program.

Tilly Koenen, the Dutch contralto, will sing with Dr. Wüllner the three great duets by Brahms, and the program closes with a group of songs by Hugo Wolf, a composer whose style Dr. Wüllner finds singularly sympathetic. The list of songs is as follows:

Fünf Gedichte (M. Wesendonck).....	Wagner
Der Engel.....	Wagner
Steh' still.....	Wagner
Im Treibhause.....	Wagner
Schmerzen.....	Wagner
Träume.....	Wagner
Lichte Nacht (Benzon).....	Edvard Grieg
Lauf der Welt (Umland).....	Edvard Grieg
Bekenntnis (P. Heyse).....	Franz Wüllner
Umsonst (P. Heyse).....	Franz Wüllner
Hinter'm Deich (G. Falke).....	Kurt Schindler
Pierette (G. Falke).....	Kurt Schindler
Drei Duette.....	Joh. Brahms
Es rauschet das Wasser (Goethe).....	
Edward (Aus Herders Volksliedern).....	
So lass uns wandern (Serbisch).....	
Wolfsaugen (M. Drescher).....	Hugo Kaun
Das Posthorn (H. Seidel).....	Hugo Kaun
Der Sieger (M. Drescher).....	Hugo Kaun
Daheim (Schönach-Carolath).....	Hugo Kaun
Epiphania (Goethe).....	Hugo Wolf
Lied vom Winde (Mörke).....	Hugo Wolf
Liebesglück (Eichendorff).....	Hugo Wolf
Storchenbotschaft (Mörke).....	Hugo Wolf

A new symphony by Désiré Pâque had a successful première in Rostock.

Scheinpflug's "Lustspiel" overture made a hit at a recent Gurzenich concert in Cologne.



TILLY KOENEN CHARMS BROOKLYN.

BROOKLYN, February 14, 1910.

Gustav Mahler, the musical director of the New York Philharmonic Society, has endeared himself to educated musicians and music lovers by his indifference to the elements that clamor for social features at symphony concerts. The series of concerts being given by the New York Philharmonic Society at the Academy of Music, is conducted somewhat on a novel plan—novel for Brooklyn. There is no intermission, and the director does not allow enough time between the numbers for conversation, or making "calls" upon friends. Brooklyn is hopelessly provincial, and so no matter what the affair may be, it is an established custom to introduce social features. But say what one will, a symphony concert should be exempt from frivolous and irrelevant issues. Thus, it may be, that Mr. Mahler's scholarly and rigid musicianship and discipline is puzzling the fashionable element. On the other side, the rows of empty seats at the Academy of Music on the nights of the Philharmonic concerts may puzzle, if it does not amaze Mr. Mahler. He is a great conductor, one of the greatest in the world. He probably reasons that the orchestra is as fine now as any, so why should there be one unoccupied chair? It took the Boston Symphony Orchestra twenty and more years to secure the patronage it now enjoys in Brooklyn. In the days when Nikisch directed the Boston Symphony Orchestra the writer recalls times when the houses were far from being crowded. The cultured people of Brooklyn are not all rich, and then, too, 'tis a thrifty place. The best families, or so-called families, are either of New England origin, or of Dutch descent, and this indicates that much money must be saved before a little is spent. The hordes of "new rich" people in Brooklyn prefer vaudeville to symphony concerts. As the splendid qualities of the reorganized New York Philharmonic Orchestra are more widely advertised, the seats empty now will be filled in the course of time. For the fourth concert of the season in Brooklyn, Friday night of last week, the orchestra, under Mr. Mahler's leadership, played compositions presented at the concerts in Carnegie Hall, Manhattan. The music included the wonderfully inspired Schumann D minor symphony, the Richard

Strauss "Don Juan," fantasia and the "Tannhäuser" overture. Tilly Koenen, the rich voiced Dutch contralto, was the soloist, and she repeated the numbers on the program at the concert in Carnegie Hall, week before last. The singer's selections included the Beethoven scene and aria, "Ah, Perfido"; "Hymnus," by Richard Strauss; "The Tambourine Player," by Max Fiedler, and "Er Ist's," by Hugo Wolf, which is happily entitled "Springtime," in English. Miss Koenen was in glorious voice, and she was liberally showered with applause, and compelled to bow to many recalls. Mr. Mahler revealed anew his marvelous sway over the orchestra. It was a concert to be remembered, and best of all, was over before the town clocks struck ten. Among the notable musicians in the audience were Carl Figue, the composer and conductor; his charming helpmate, Katherine Noack-Figue, the soprano; William Graefing-King, the violinist, and his gifted wife, the pianist, Edith Milligan-King; Otto L. Fischer, the widely known concert pianist; Carl H. Tollefsen, the violinist, and his gifted helpmate, Augusta Schnabel-Tollefsen; Miltonella Beardsley, talented pianist and friend to young and struggling composers. It was interesting to observe the manner in which this brilliant galaxy of resident artists received the musical offerings of the night. Mr. Figue's classic features were aglow with emotion during the performance of the Schumann symphony. The others, too, seemed deeply moved by the revelation.

The Brooklyn Arion gave its twelfth annual concert at the Academy of Music Thursday night of last week under the auspices of the Brooklyn Institute of Arts and Sciences. Two of the celebrated and popular singers of the Metropolitan Opera Company, Bella Alten and Clarence Whitehill, added éclat to the night. Berrick von Norden, the concert tenor, was another soloist. Then there were several local singers, including Lillian Funk, soprano; Edith Magee, contralto, and Carl Schlegel, baritone, who assisted the club. Arthur Claassen was the conductor. The string orchestra (New York Philharmonic men) opened the program with several dainty classics—sara-bande, andante and bourree, by Bach, and the familiar minuet by Boccherini. The male chorus followed with two numbers, "Die Nacht," by Schubert, and "Die Ablösung," by Zerlett. Mr. Whitehill's magnificent basso and his admirable German diction delighted in two Wolf songs, "Gesang Weilas," and "Verborgeneit." The singer was obliged to repeat the second song. After Mr. Whitehill's numbers, Miss Alten appeared and sang Liszt's "Loreley" with beauty of voice and the poetical interpretation of the born artist. Many sopranos have this lovely song in their repertory, but very few of them ever sang it in the beautiful and impressive manner with which Miss Alten interpreted it. The first half of the program was closed with "The Phantom Ship" by Wengert. The singing of the club was up to the standard long established by the society. The second half of the concert was devoted to the presentation of Robert Schumann's romantic cantata "The Pilgrimage of the Rose." The soloists distinguished themselves. This applies particularly to Miss Alten, Mr. von Norden and Mr. Whitehill. These artists were in the best voice and imparted to the work the true spirit of romance and dreams, in which spring, flowers and fairies seek to comfort a poor miller whose daughter has died. The story of the cantata was published in THE

MUSICAL COURIER last week. Carl Figue had prepared the club for an intelligent hearing of the work at a lecture-recital in Arion Hall the Sunday afternoon preceding the concert.

OTTO L. FISCHER distinguished himself as the piano accompanist at the Arion concert.

Much benefited by her Southern trip during holiday week Berta Grosse-Thomason held her first pupils' musical meeting at her piano school, 359 Degraw street, Saturday morning of week before last. The program was given by pupils of the various grades. Frances Duryea played a march and waltz by Schwalbe and a "Melodie," by Kohler. Estelle Fanelly, a pupil of Miss Connor, an assistant teacher of the school, played a Mendelssohn "Song Without Words" (E major). Edith Roney followed with a performance, "At Dawn," by Friml. Edna Shepard was the next player and her number, "By a Log Cabin" (MacDowell), made an impression. Charlotte Leech played Schumann's "Grillen." Beatrice Jones performed two numbers, Chaminade's "Sarf Dance" and "Song of the Brook," by Lack. Marcelle Guerin played two difficult numbers—the Bach-Saint-Saëns gavotte in B minor, and Henselt's "Bird" etude. Gilbert Kapellmann, a pupil of William E. Bassett, performed the Chopin waltz in C sharp minor, and a study by Schytte. Clara Bundy, one more skillful player, added Schumann's "Novellette" in F major and Chaminade's "Pierette" to the program. Mr. Hogan, a vocalist, sang a song by Jules Jordan, of Providence—"Stay By and Sing." A fine audience attended the musicale, or "meeting" as Madame Thomason entitles these educational mornings.

"L'Attaque du Moulin" was the opera presented in Brooklyn by the Metropolitan Opera Company this week. The work had its American première at the New Theater in Manhattan Tuesday night of last week. A brief review will be found in the opera department on another page of this issue of THE MUSICAL COURIER.

Mischa Elman will give a recital at the Academy of Music, Wednesday evening, March 2, under the auspices of the Brooklyn Institute of Arts and Sciences.

Tina Lerner is to be the assisting soloist at the next concert in Brooklyn by the New York Symphony Orchestra, Saturday afternoon, February 26. This is in the series specially designed for children and younger students of music.

Mabel G. Dunning, soprano, and Birney B. Petigree, baritone, two pupils of the Master School of Music, will unite in a joint recital at Historical Hall, Thursday evening, February 17.

Rudolph Berger, who came to America to study to become a tenor after he had sung baritone roles for some years abroad, is to appear as Jean in "Le Prophète" and the hero of "Rienzi" at the Berlin Royal Opera. The revival of "Le Prophète" will be as elaborate as that which Emperor Wilhelm made of "Les Huguenots" two years ago.

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UP AND DOWN THE SCALE.

[From the New York Review.]

The true friends of grand opera deplore deeply the unsuccessful ending of the negotiations looking toward a merger of the Manhattan and Metropolitan singing organizations. What an ideal combination it would have been, with the French, Italian and German wings of the consolidated company separated intelligently, and each one of the three under the sole supervision of a single head. Dippel and Hertz for the German operas, Toscanini and Gatti-Casazza for the Italian, and Campanini and Hammerstein for the French. Could anything better have been conceived than such an arrangement? How admirable, how harmonious, how utterly altruistic and unselfishly conducive to the very best interests of operatic art! What a happy musical family it might have been at the Metropolitan, something like this:

Gatti-Casazza (rapping for order)—Signore, Signore!

Dippel—Vas?

Hammerstein—Comment?

Gatti—We must decide on the repertory for the season.

Dippel—"We?" Please speak for yourself. I have decided. The German list is complete.

Hammerstein—The French, too.

Gatti—There will be 140 performances in all—twenty weeks—seven in each week.

Dippel—That makes 46½ performances for each of us—three times 46½ is 140.

Hammer.—Correct.

Gatti.—Such a division is impossible, of course.

Dippel.—How can we give two-thirds of a performance?

Hammer.—That ought to be easy for you, Andy. Do "Parsifal." It's only two-third opera and one-third oratorio.

Dippel (frostily)—No reflections on my repertory, if you please. You stick to your trashy French stuff.

Hammer. (rising)—What's that? "Trashy French stuff?" It's Mary Garden, Massenet, and Campanini that keep this place going. Wagner is played out—

Gatti—Huh! Not when Toscanini conducts him.

Dippel.—But he is not to conduct him any more. Hertz has the baton for Wagner.

Toscanini (testily)—Absurd! I shall never consent to do only Italian opera. Who introduced Wagner into Italy, I should like to know?

Campanini (cuttingly)—Who did? Just count me in on that. I was one of the pioneers. It's ridiculous to give me only French music to lead.

Hertz (heatedly)—I don't see where you two fellows come in at all to butt into the Wagnerian department. It's been settled that I do all the German opera we produce. (Tearfully) I'm sure I never ask to lead "Lucia," or "Trovatore," or "Thais," or the "Juggler."

Tosc.—I'd like to see you touch "Lucia" with your heavy hand.

Camp.—Or my "Thais."

Hertz—And what do you boys do with Wagner? You make him sound as though his name were Wagnère or Wagnerini. Neither one of you has the faintest conception of the true Teutonic—

Gatti—Signore, Signore! This will never do. We must get to business. I suggest "Aida" for the opening night.

Dippel—Why not "Walküre"?

Hammer.—Or "Manon"?

Gatti—We must begin with something, and we can't have three operas on one night, can we? What's to be done?

Tosc.—Give one act from each.

All (applaud)—Bravo, bravo! Hear, hear! Great, fine, etc.

Gatti—The suggestion is adopted unanimously. We will begin with the Nile scene from "Aida"—

Hammer.—Eh? I would suggest the garden scene from "Faust" as the first number.

Dippel—I speak for the second act of "Walküre" as the really fitting start of such a triple bill.

Gatti—Now we're at a standstill again.

Camp.—Draw lots.

All (applaud)—Hurray! That's the idea! Good old Cleo! You're all right, Camp., etc.

[Three slips of paper bearing the names of the operas suggested are put into a hat. The office boy is called in and draws forth the slips in succession.]

Gatti (announces)—"Aida," "Walküre," "Faust," is the order. That's settled.

Dippel—Hm!

Hammer. (bites his cigar).

Tosc.—Gadski will sing the role of Aida for me, of course.

Gatti—Yes, we speak for Gadski.

Hertz (jumps up)—Impossible! She belongs to the German branch and is mine.

Dippel (decisively)—She is ours and we claim her for "Walküre."

Tosc.—Never!

Gatti—I cannot consent.

Hertz—You want everything.

Tosc.—Shut up!

Hertz—I won't!

Tosc. (teasingly)—Sauerkraut!

Hertz—Macaroni! (They glare at each other.)

Dippel—If we can't have Gadski, I resign.

Gatti—I make the same condition.

Hammer. (listens intently).

Dippel—Say something, Oscar.

Gatti—I implore you, Signor. Am I not right?

Hertz (whispers to Dippel).

Dippel—Ah, I see! Gatti, let us make no such mistake. Don't you see that he wants us both to resign and become sole director?

Gatti—Per Bacco! You are right, Andrea. We will make Gadski sing both in "Aida" and in "Walküre."

Hammer. (hilariously)—Ha, ha! I never thought about that. I was only thinking how lucky I will be to have Caruso for my "Faust."

Gatti—Caruso for "Faust"? Are you crazy? He is to be Rhadames in "Aida," that goes almost without saying. Hamm. (tilting his hat belligerently)—It does, does it? Well, I'll say something right here. I say that Caruso goes into "Faust."

Tosc.—Imbecile!

Gatti—Pig!

Hammer.—I stand pat. (Seats himself.)

Hertz (scratches his beard thoughtfully).

Camp.—Why not let Caruso do Faust, but make him sing the part in Italian?

Hammer. (heatedly)—If you do, then I'll make Renaud sing French when you want him in your German "Tannhäuser."

(Enter acting representative of the Board of Directors.)

Director—Good morning, gentlemen. I'm glad to see you working together so fraternally and for the best interests of that art which we all love. The merger idea was truly an inspiration. Some questions, please. The members of the orchestra are downstairs, waiting for three conductors. They have received orders from Messrs. Hertz, Campanini, and Toscanini, all of them requiring the men to come at eleven. The ballet is trying to practice at the same time the Venusberg scene from "Tannhäuser," and the "Dance of the Hours" from "Gloconda." Madame Fremstad has on two costumes, that of Kundry in "Parsifal," and Floria in "Tosca." She's had a double dress rehearsal notice for the same hour from Dippel and Gatti-Casazza. The German stage manager is trying to cram the bottom of the Rhine, from "Rheingold," into the Egyptian palace scene of "Thais." The chorus priests from the "Juggler" are mixing up their music with the measures of the devils from "Orfeo." Now, gentlemen, if you would kindly straighten out these matters and broaden the scope of that artistic unity which this institution is—

[An indescribable hubbub ensues, with confused cries of "Schweinehund," "Cretino," "Ane," "Damphool," "Donnerwetter," "Sacre diable!"]

Olitzka in St. Louis Opera.

Rosa Olitzka won marked success as Ortrud in "Lohengrin" on January 26, with the Boston Opera Company in St. Louis. Following are two press comments regarding her performance:

The cast was vocally and dramatically adequate, the honors going to Rosa Olitzka as Ortrud, and Madame Osborne-Hannah as Elsa. Madame Olitzka gained new laurels in a part which she has made peculiarly her own. In the second act the duet before the cathedral was given with excellent effect.—St. Louis Daily Globe Democrat, January 27, 1910.

It is an unmixed pleasure to hear Rosa Olitzka, the Polish contralto, who made an admirable Ortrud, and she sang divinely.—St. Louis Republic, January 27, 1910.

Amato Acquiring the American Habit.

The train which brought back the singers of the Metropolitan Opera Company from the matinee performance of "Rigoletto," in Philadelphia last Thursday, was delayed, and Mr. Amato—due at Sherry's to sing at a musicale at ten o'clock—spent a few uneasy moments, wondering how it was to be done. Thrusting the Wagner music, which he was studying for the Philharmonic concert, into his suit case, he jumped into a taxicab, was rushed to the Ansonia Apartments, and thence to Sherry's, where he was received by a group of anxious society folk, who were amply rewarded for the delay, as Mr. Amato added three encores to his program.

A funny incident is announced from a Continental theater. During an opera chorus strike, the singers went on and opened their mouths without emitting a sound. But the management soon had a chance of retaliation, for when pay time came they went through the process of handing out money—without, however, handling any cash.

Hermann Gura is to manage Wagner performances (in German) in Russia next season.

GUSTAV MAHLER TO CONDUCT BUSONI WORK.

The New York Philharmonic Society, under Gustav Mahler, has scheduled for performance in the near future Busoni's musical poem entitled "Turandot," written as an overture to Schiller's drama of that name. Mr. Mahler requested that Busoni conduct the work on the occasion of its first performance here, but the pianist was not inclined to accept the honor, saying that such belonged to Gustav Mahler as the leader of the Philharmonic Orchestra. It may be, however, that later on New York will have an opportunity of hearing one of the newer works of Busoni conducted by himself.

Piano Recital by Henrietta Michelson.

Henrietta Michelson, a former pupil of Harold Bauer and Emil Sauer, made her first appearance in recital since her return from Paris, at Mendelssohn Hall, last Friday afternoon. The program, of serious character, serving well for the display of this young woman's exceptional artistic powers and talents, was as follows:

Sonata (Appassionata), Op. 57 Beethoven
Prelude, Aria and Finale, E major Franck
Two Mazurkas, A minor, A major, Op. 19 Goetschius
(Dedicated to Miss Michelson.)

Fantasietücke Schumann
Des Abends.
In der Nacht.
Traumewirren.

Variations on a theme of Paganini, A minor, Op. 35 Brahms

There need be no hesitancy in according Miss Michelson a high place among pianists. Technical difficulties with her, as with all great artists, are but incidents in the transmutation of the inner meanings of a composition. Her interpretation was lofty, her insight deep, and she has a rich, warm tone. It is not bestowing fulsome or unmerited praise to say that her octave playing could not have been surpassed. She has a most supple wrist and wonderful flexibility of fingers.

The sonata was given with tragic depth and at once disclosed Miss Michelson's artistic maturity. Nothing could be lovelier than her rendition of the exquisite "Des Abends." The Franck miniature concerto was the least interesting number on the program, in spite of the fact that it received an excellent interpretation, as it is rather a labored work. The great Brahms variations furnished the climax of the afternoon's pleasure. It is a work to be approached only by the most skillful. Miss Michelson's performance was masterly, and she met every requirement of this stupendous composition with ease and completeness. Success should attend her further efforts, for she is one of the best artists now in this country.

Sound and Size.

There's a name I needn't mention of a fellow widely known—

As respects his size and figure, well, he really stands alone; He's uncommon strong and manly, with his shoulders like a box,

And he stands six feet and seven in his lurid holeproof box.

Oftentimes I'd looked upon him, and I'd fairly feast my eyes

On his physical perfection and would envy him his size; But his build is knocked forever, and no longer I rejoice, Since I heard him singing something in a squeaky tenor voice!

There's another chap I ken of who is scarcely four feet three—

He is good, no doubt, but never until now appealed to me! I have met him more than frequent and, no doubt because of size,

He has seemed forever crowded from the angle of my eyes—

Why I've scarcely used him decent, but of late I wish I had—

Since I've grown to know him better I admit I've been a cad;

My regard for him was nothing, but it gathered with a leap

When I heard him sing a solo in a basso rich and deep!

And upon investigation I obtain it's quite the thing—

These caprices of Creation and the odd results they bring!

Why the very biggest fellow in a 22-piece band Should caress the smallest trumpet it is hard to understand!—

Why the very smallest fellow in the band elects to blow On the very biggest tuba or bassoon is doubly so!

And it leaves but one deduction, which the same appears to be

That the Fate that gave our talents wasn't strong on harmony!

—Buffalo Evening News.

Max Bruch has finished a new composition, "Das Wessobrunner Gebet," for chorus, organ and orchestra.



WASHINGTON, D. C., February 4, 1910.

A delightful and varied program was presented by Liza Lehmann and her assisting artists, Monday afternoon, January 31, at the Columbia Theater, with the following program:

Song-cycle—"In a Persian Garden," Inez Barbour, Miss Palgrave-Turner, Berrick von Norden, Frederick Hastings; love song, "You Flaunt Your Beauty" (from "The Golden Threshold"—an Indian song-garland), Mr. Von Norden; song—"Thoughts Have Wings," Miss Palgrave-Turner; scene from "The Vicar of Wakefield"—"The Mad Dog," Mr. Hastings; three bird songs—(a) "The Wood-pigeon" (b) "The Yellowhammer" (c) "The Owl," Miss Barbour; three songs from "The Daisy Chain"—(a) "If No One Ever Marries Me" (b) "The Swing" (c) "In the World I Build for You," Albert Hole; song cycle—the Nonsense Songs from "Alice in Wonderland." 1. "How Doth the Little Crocodile" (quartet). 2. "Fury Said to a Mouse" (bass). 3. "You Are Old, Father William" (duet, tenor and bass). 4. "Speak Roughly to Your Little Boy" (contralto)—"The Duchess' Lullaby." 5. "Will You Walk a Little Faster?" (quartet). 5a. "Oh! 'Tis Love" (recitative, contralto). 6. "Mock Turtle Soup" (tenor). 7. "The Queen of Hearts" (soprano). 8. "They Told Me You Had Been to Her" (quartet). 9. Epilogue.

Both solo and ensemble numbers were splendidly sung and brought forth enthusiastic applause. Albert Hole, the boy soprano, sang exquisitely, winning his audience completely. The Nonsense Songs provoked unusual mirth, the singers evidently enjoying them as well as the laughing and applauding listeners.

Maude Allan appeared at the National Theater, Friday afternoon, February 4, with the Russian Symphony Orchestra. There is a refreshing abandon about Miss Allan's dancing that is irresistible, especially noticeable in "Anitra's Dance" of the Peer Gynt suite, which she was compelled to repeat as well as Mendelssohn's "Spring Song."

The Heinrich Hammer Symphony Orchestra presented Beethoven's ninth symphony for the first time in this

city on Friday afternoon, February 4, at the Belasco. The assisting artists were Flora Jackson, soprano; Anna Brett, alto; Arthur Simpson, tenor; Arthur N. Gardner, bass, and a mixed chorus. For this, the closing matinee of the series, the orchestra and chorus were greeted by a large and representative audience. It is gratifying to note that music lovers have shown their approval of Mr. Hammer's efforts to establish a good resident orchestra for the purpose of presenting the best music.

ELMO M. MINEHART.

Von Dameck Chamber Music Concert.

Hjalmar von Dameck's annual chamber music concert in Mendelssohn Hall, February 10, found a most appreciative audience of good size present. Works of novel interest were performed, beginning with Bach's concerto in G major, for strings and organ, followed by Sinding's serenade for two violins, with piano, and closing with Malling's octet, D minor, for four violins, two violas and two celli. The spirit of brightness was over the whole evening. Bach's scale passage figure in the close of the concerto became a rush of animation. Von Dameck played the celebrated air on the G string (as arranged by Wilhelmj), in the key of which it was originally written, D major, having accompaniment of strings and organ; here his tone was wonderfully sweet and carrying. Two recalls followed for the ten associated music makers. Sinding has something definite to say in his serenade, and says it in condensed form; the bright scherzo, the muted strings in the andante, and the complete musical sympathy manifest between von Dameck, Foerstel and pianist Herzog made this highly enjoyable; more recalls testified to the appreciation of the audience. Malling's music, modern but unaffected, with no curious intervals or manufactured scales, took hold well, and showed how music may be melodious throughout, and so retain popular interest. The concert was over at 9.45, sending hearers home with taste for more, invariably the case with the von Dameck chamber music concerts.

Brockway's Lecture.

The American composer, Howard Brockway, delivered his first lecture-recital on a symphony program in Syracuse on February 3. The manner in which it was received by a large and enthusiastic audience is shown from the following in the Syracuse Post-Standard of February 4:

Last evening in Assembly Hall, Howard Brockway, of New York, interested an audience of persons who expect to attend the Boston Symphony concert with a lecture upon the program of that concert, during which he played upon the piano a large part of the scores. Mr. Brockway showed a close acquaintance with the spirit as well as the technical construction of the pieces he discussed, and in particular his rendering of the Beethoven overture which opens the program and of the Arabian Nights' suite which ends it, provoked enthusiastic applause. They were played with delicacy as well as vivacity and boldness.

A word of approval should be said for this lecture as an example of a sort of education which is far too rare. The difficulties which so many find in the way of enjoying a symphony program are chiefly the difficulties of understanding what the composer and the conductor are driving at, and to have a symphony program preceded by such illuminating glimpses as Mr. Brockway supplies is to remove a large part of these difficulties in advance.

RUBINSTEIN CLUB MUSICAL.

Miss Palgrave-Turner, the English contralto, and Albert Hole, the English boy soprano, assisted at the piano by Charles Gilbert Spross, were the artists who gave the program for the February musicale of the Rubinstein Club last Saturday afternoon, at the Waldorf-Astoria. These artists were secured within two hours after Mrs. William Rogers Chapman was informed that Madame Jomelli, the prima donna, billed to give a song recital, was ill and could not appear. The substitutes did very well under the circumstances. The program follows:

My Heart Is Weary.....Goring-Thomas
Miss Palgrave-Turner.
Eileen Alanna.....J. R. Thoma
Master Hole.
Im Herbst.....Franz
Songs My Mother Taught Me.....Dvorak
J'ai pleuré en rêve.....George Gue
Miss Palgrave-Turner.
If No One Ever Marries Me.....Liza Lehmann
You, Dear, and I.....Clarke
Master Hole.
Aria, from Samson and Delilah.....Saint-Saëns
Miss Palgrave-Turner.
Never Go to Sea on Friday.....Molloy
Master Hole.
Love Is a Bubble.....Riego
The Empty Nest.....Mason
A Birthday.....Cowen
Miss Palgrave-Turner.

Isabel Hauser's Completed Program.

For her annual concert at the Hotel Plaza, Monday evening, February 21, Isabel Hauser, the pianist, will have the assistance of Eva Clement at the second piano and the Saslavsky String Quartet. The completed program, just received, will be as follows:

Fantasia and Sonata, in C minor.....Mozart
(Grieg, second piano accompaniment.)
Violin and Piano. Sonata, Op. 121 (first movement).....Schumann
String Quartet, No. 8.....Haydn
Piano Solo. Rhapsody, Op. 79, No. 8.....Brahms
Violin and Piano. Sonatine, Op. 137, No. 1.....Schubert
Piano Quartet, G minor.....Mozart

"Tristan and Isolde," "Walküre" and "The Barber of Bagdad" have been the most successful operas so far this winter in Bremen.

A cello concerto by Karl Bleye was played with success not long ago at a concert of the Braunschweig Royal Orchestra.

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